OE FORM 6000, 2/69

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION

ERIC REPORT RESUME

ERIC ACC. NO. ED 034 098			
CH ACC. NO. AA 000 458	P.A. 64	PUBL. DATE 65	ISSUE RIEAPR70

IS DOCUMENT COPYRIGHTED? YES ☒ NO ☐
ERIC REPRODUCTION RELEASE? YES ☒ NO ☐
LEVEL OF AVAILABILITY I ☒ II ☐ III ☐

AUTHOR
Butler, Eva; And Others

TITLE
Teacher's Guide to the Algonquins: The MATCH Box Project; Prototype Edition.

SOURCE CODE MGG14325	INSTITUTION (SOURCE)
SP. AG. CODE RMQ66004	SPONSORING AGENCY

EDRS PRICE 0.50;4.65	CONTRACT NO. OEC-4-16-019	GRANT NO.
REPORT NO.		BUREAU NO. BR-5-0710

AVAILABILITY

JOURNAL CITATION

DESCRIPTIVE NOTE 91p.; Appendix to Kresse, Frederick H.; Materials and Activities for Teachers and Children: A Project to Develop and Evaluate Multi-Media Kits for Elementary Schools

DESCRIPTORS
*Manipulative Materials; *Educational Strategies; *Activity Learning; *American Indians; *Cultural Context; Instructional Materials; Classroom Materials; Learning Processes; Inductive Methods; Experimental Teaching; Teaching Procedures; Units of Study (Subject Fields); Teaching Techniques; Teaching Models; Discovery Processes; Anthropology; Foreign Culture; Cultural Awareness

IDENTIFIERS
*Materials and Activities for Teachers and Children; MATCH Boxes

ABSTRACT

What better way is there to learn about something than to hold it, examine it, and take it apart? The Match Box Project (Materials and Activities for Teachers and Children) loans to schools a series of boxes which contain materials, equipment, supplies, and activities designed as a unit to foster the teaching/learning of specific subjects at the elementary school level. The ALGONQUINS is designed for grades three and four. It contains materials for a social studies unit on the life of the Northeastern Woodland Indians. The suggested activities in the Box are related to two basic, interdependent themes: how the Indians lived their daily life and how they saw the natural world and themselves. A supplementary theme is that archeological remains and early records can tell us about a vanished people. The teachers' guide describes the pictures, clothing, and artifacts the box contains and provides detailed instructions for use of its films, records, games, and stories. The full unit requires two weeks of daily classes and can be divided into four sections: descriptive introduction--village life and environment; material culture--clothing, nokake, arrow-making, and trapping; spirit help--trapping, Petabenu's spirit helper, and the Benevolent Trout; and social life--in the wigwam of Petabenu and Petabenu's brothers. (MM)

ED 034 098

the
children's
museum
60 Burroughs st./ Boston 30, Mass./ JA 4-1650

TEACHER'S GUIDE

THE ALGONQUINS

AA 000458

THE MATCH BOX PROJECT

Materials and Activities for Teachers and CHildren

The material in this publication was prepared under a contract with the United States Office of Education as authorized under Title VII, Part B, of the National Defense Education Act of 1958.

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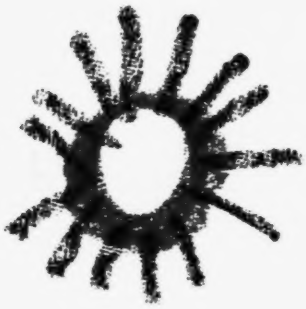

Teacher's Guide to

THE ALGONQUINS

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PREFACE

In 1909, a group of Boston teachers formed the Science Teachers' Bureau. Its purpose: "...the exchange of ideas and materials among teachers of science. Specimens of birds, flowers, minerals, etc., used in science teaching are to be sent...to the different schools of the city."

In 1913, the Bureau established the Children's Museum, which from the outset loaned materials and exhibits to schools and other organizations. Our present loan program was begun in 1937, and today we have Loan Boxes on over 100 topics. More than 5,000 "loans" are made each year to teachers in 400 Boston area schools.

In June 1964, under a contract with the United States Office of Education, we started the MATCH Box Project. The term "MATCH" stands for Materials and Activities for Teachers and CHildren. A MATCH Box contains materials, equipment, supplies and activities designed as a unit to foster the teaching/learning of specific subjects at the elementary school level.

Oddly enough, the underlying purpose of the MATCH Box Project is not to make MATCH Boxes. Instead, we are trying to find out more about the role that real objects play in the learning process, and to discover principles for combining materials and activities into effective teaching/learning instruments.

These are the first five MATCH Boxes that have been developed: GROUPING BIRDS (grades K-2); THE CITY (grades 1-3); THE ALGONQUINS (grades 3,4); SEEDS (grades 3,4); and A HOUSE OF ANCIENT GREECE (grades 5,6).

In terms of the materials that the Museum has previously made available to schools, the MATCH Boxes are quite new:

> Each one is developed by a team made up of Museum staff members, subject matter specialists and experienced teachers.
>
> Each contains a variety of both materials and activities designed to do individual jobs, but also to "work" together as a unit.
>
> In every box there is a Teacher's Guide, with lesson ideas, background information, ways of preparing for the Box, etc. The Guide serves to organize and activate the three-way encounter between the materials, the teacher and the children.

> As part of the development process, both materials and activities are tried out in the schools, modified, tried out again, etc. Prototype boxes are then evaluated more formally in typical classroom situations, and revised prior to regular distribution to the schools.

But if one considers the MATCH Boxes from the point of view of Museum traditions, they aren't new at all. Like the Science Teachers' Bureau that got us started, the MATCH Boxes continue to keep us involved in "...the exchange of ideas and materials among teachers...."

Please let us know at any time what you think about this MATCH Box or any other materials that you receive from the Museum.

Frederick H. Kresse
Project Director
MATCH Box Project

September 1965

ACKNOWLEDGEMENTS

The following people have spent many hours of time and thought on this Box and constitute the Development Team:

Eva Butler, Director, Tomaquog Indian Memorial Museum, Ashaway, R.I., Associate Professor, Willamantic State College, Conn.
Jonathan Jenness, Ph.D. candidate in Anthropology, Harvard University, Cambridge, Mass.
Dr. Frederick Johnson, Curator, R.S.Peabody Foundation for Archeology, Phillips Academy, Andover, Mass.
Phyllis McKenney, Senior Teacher, Team N, Smith School, Lincoln, Mass.
Jeanne Shub, social studies teacher, Team N, Smith School, Lincoln, Mass.

We appreciate the helpful suggestions and patient efforts of the teachers who have tried out portions of the Box in their classrooms:

George Bray, David A. Ellis School, Boston, Mass.
Margo Griffin, Shady Hill School, Cambridge, Mass.
David Hardy, Lesley Ellis School, Cambridge, Mass.
Margaret Meyer, Cambridge Friends School, Cambridge, Mass.
Catherine Murphy, Longfellow School, Cambridge, Mass.
Margaret O'Hara, AgassizSchool, Boston, Mass.

We also want to thank:

Cyril Marshall, Exhibits Director, and Lawrence Couter, Public Relations Director, Plimoth Plantation, Plymouth, Mass., for their interest. We are especially indebted to Mr. Couter for developing the film loop on arrow-making, and for giving us permission to use the film loop and the photograph of the wigwam interior.
Rose Briggs, Advisory Board, Pilgrim Society, Plymouth, Mass., for her notes.
The Museum of Art, Rhode Island School of Design, Providence, R.I., for permission to use a photograph of the painting of Ninigret.
Ernest Dodge, Director, Peabody Museum, Salem, Mass., for permission to copy the Pennacook pouch.
Dr. J.O.Brew, Director, Peabody Museum of Ethnology and Archeology, Harvard University, for permission to view the Algonquin collections, Mr. Arsen Charles, Preparator, for showing them to us, and the Peabody Museum library for services above and beyond the call of duty.
Professor Paul C. Mangelsdorf, Director, Botanical Museum, Harvard University, and Dr. Walton Galinat, Research Fellow, Bussey

Institute, Harvard, for information concerning the varieties of Indian corn and methods of growing it in New England.

Dr. Stanley A. Freed, Assistant Curator, North American Ethnology, American Museum of Natural History, New York, for showing us the collections.

Dr. Frederick Dockstader, Director, Museum of the American Indian, Heye Foundation, for his time and for permission to view, photograph, and reproduce part of the extensive Algonquin collection, and Mary Williams of the same establishment for her numerous communications.

John Witthof, Pennsylvania Historical and Museum Commission for sending us rare Algonquin tapes.

and last but scarcely least,

Fred Johnson, R.S.Peabody Foundation, for his sense of perspective and humor, for his tireless, and immensely helpful suggestions and labors in our behalf, for putting his library at our disposal, and for giving us permission to reproduce photographs of the Shattuck Farm diorama.

H. Duys and Co., Westfield, Mass., donated tobacco, and the Green Store, North Haverhill,N.H., has been helpful in supplying the raw deerskins.

Special credit is due to:

Jonathan Jenness for his creative approach to ethnographic details and problems of social structure.

Fred Kresse, Match Box Project Director, Children's Museum, for his performance as Petabenu.

Ron Kley, Staff Geologist, Children's Museum, for all his photographic labors.

The following craftsmen and designers have helped to make the difficult task of reproducing Indian artifacts and materials possible:

Donald Viera, Plimoth Plantation, for the arrowheads and scrapers.

William Guy Spittal, Ontario, Canada, for supervising the various Indian craftsmen in the making of the clothing and spoons.

Sherman Holbert, Isle, Minn., for co-ordinating the making of the basswood bags.

Gillian Pederson-Krag, artist, Boston, Mass., for painting the leggings and carving one of the spoons.

Bruce Arcieri, museum staff, for the trap-triggers, the deadfalls, the mortars, the pin and cup, and other numerous details.

Sue Phelps, designer, Boston, Mass., for her drawings of the traps and corn complex.

Edward Shaw, taxidermist, Malden, Mass., for the squirrel pouches.

William Davis, graphic designer, Andover, Mass., for his settlement maps.

E.R. Dayton, jeweler, South Yarmouth, Mass., for his wampum reproductions.

We are especially appreciative of the efforts of:

Betsy Thompson, social studies and English teacher, Brook School, Lincoln, Mass., for her literary assistance in writing the background text, An Introduction to the Algonquin Indians.

Margaret Meyer, for her careful pruning, selection of, and attention to, all aspects of the editing of the teacher's guide.

Joan Lester and Binda Reich
Museum Assistants

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SECTION II THE BOX CONTAINS...

SECTION III USING THE BOX IN THE CLASSROOM

SECTION IV BACKGROUND INFORMATION

SECTION V FURTHER EXPLORATIONS

I - ABOUT THIS BOX

The Algonquin box contains materials for teaching a social studies unit on the life of the Northeastern Woodland Indians. We have focused on the Algonquin Indians of Massachusetts and Rhode Island. Most history books provide only a glimpse of these Algonquin Indians, for example, Massasoit accepting gifts from Governor Bradford, or Squanto befriending the white man in his time of need. Otherwise, this group is almost lost to history, submerged in the first wave of American expansion. How did these Indians live? What did they eat? How did they hunt? What did they think about the world? What was it like to live in an Indian village before the settlers came? These are the kinds of questions we have tried to answer, to give the children a lively impression of an Indian culture.

Because no comprehensive study of the Algonquin Indians is available, we have supplemented existing records with the opinions of archeologists and anthropologists. The anthropological emphasis of many of these lessons will enable you to present your class with a study of a cultural group. Or in an abbreviated form, this Box may be used to describe the life of the Indian group that was involved in the first Thanksgiving.

The suggested activities in the Box are related to two basic, interdependent themes: (1) how the Indians lived their daily life, and (2) how they saw the natural world and themselves. A supplementary theme is that archeological remains and early records can tell us about a vanished people. To learn about daily life, the children can study photographs of an Indian village, play a sorting game with pictures representing the Indian's environment, try on Indian clothing, haft an arrow to a shaft, prepare and taste Indian food and assemble a model trap.

To get a feeling for how the Indian interpreted his world they can listen to our stories: one about an evening in a wigwam; another about a chronic thief; still another about a curing ceremony. They may themselves assume Indian roles and act in a play about a young boy's search for spirit help. To gain perspective and to learn how historians reconstruct the life of the past, they can interpret seventeenth century descriptions of Indian life.

As the children study and play with the contents of the Box, we hope that they will have fun with the elements of a style of life different from their own.

II - THE BOX CONTAINS

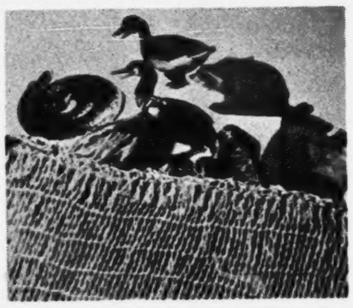
This section will acquaint you with the materials in the Algonquin Box. They are arranged according to lesson plans, with a few appropriate photographs. You will find this section helpful in visualizing the lessons and activities suggested in Section III, and perhaps for general lesson planning before the box arrives.

Further facts and background information about the materials in the box will be found in Section IV.

VILLAGE LIFE

4' by 6' photograph of the Indian Village Diorama at Andover, Mass. (see insert).
Photograph of the Indian Village as it looks today.

Large map of Massachusetts and Rhode Island showing Indian villages and tribal areas before 1670.
Band #1 on record: "How We Built the Model Village."
3' by 5' photograph of the wigwam interior at Plimouth Plantation (see insert).

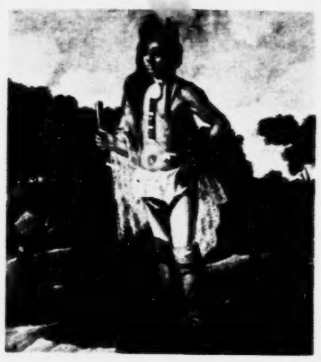


ENVIRONMENT

18" by 24" pictures of (a) Forest (b) Field (c) Fresh Water (d) Seashore.
Fifty cut-outs of animals, rocks, and plants, in a basswood fibre bag (see insert).
35 turkey feathers

CLOTHING

Boy's suit of clothing: loin cloth, belt, moccasins, nokake sack, tool bag, necklace (see insert).
Girl's suit of clothing: skirt, belt, necklace. Hematite.



Stretched, dried deerskin.
Stone scraper.
Photograph of deerhide on frame.
Painting of Ninigret, sagamore of the Narragansetts (see insert).
Copy of Ninigret's wampum and shell necklace.

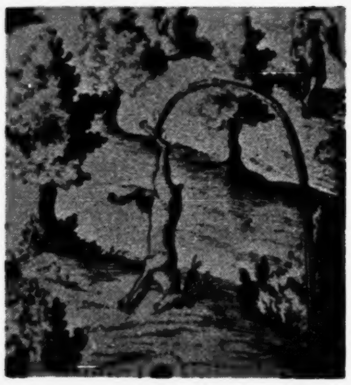
NOKAKE

Mortar and pestle, wooden spoon, nokake sack, parched corn kernels, ear of corn, clam shell (see insert), paper cups.

ARROW MAKING

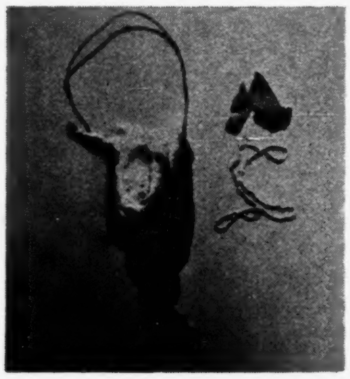
2 film loops on (a) arrowhead chipping, (b) arrow making (see insert).
Materials for making arrows: 2 reproduction arrowheads, sinew, parts of arrow shafts.
Tool bag, chips from the reproduction arrowheads.
1 authentic arrowhead.

TRAPPING



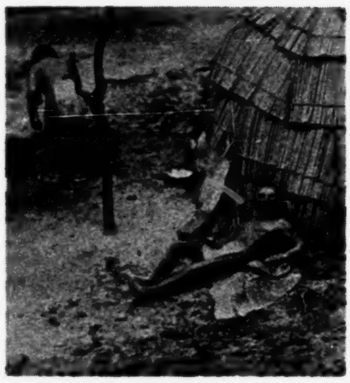
1 figure four trap trigger.
1 model of a deadfall.
Drawing of a deer snare, by Champlain (see insert).
3 drawings of traps as they would look set up in the woods.
1 photograph of woodchuck hole and path.
Record (band #2) "Story of Empty Bags."

SPIRIT HELP



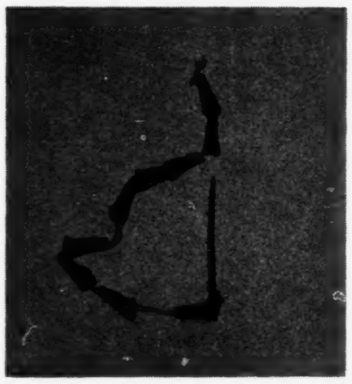
Record (band #3) "Petabenu's Spirit Helper."
Script: "The Benevolent Trout."
Squirrel medicine bag, string of wampum, tobacco (see insert).

SOCIAL LIFE



Record (bands #4, #5, #6):
"Petabenu's Wigwam"
"The Sickness of Black Leggings"
"Sticky Hands" (see insert)
Interior wigwam diagram.

GAMES AND STORIES



Pin and Cup game (see insert).
Algonquin myths (in booklet form).
Text: Introduction to the Algonquin Indians.

III - USING THE BOX IN THE CLASSROOM

The lessons in this Box can be divided into four sections:

1. Descriptive Introduction...Village Life (A), and Environment (B).
2. Material Culture...Clothing (C), Nokake (D), Arrow-Making (E), and Trapping (F).
3. Spirit Help...Trapping (F), Petabenu's Spirit Helper (G), and The Benevolent Trout (H).
4. Social Life...In the Wigwam of Petabenu (I), and Petabenu's Brothers (J).

The first two lessons, "Village Life" and "Environment," are descriptive, introductory ones, to help the children visualize what life in and around an Indian village would have been like. A series of lessons on Material Culture follows. These lessons, "Clothing," "Arrow-Making," "Nokake," and "Trapping," allow the children to participate in specific details of everyday life. The lesson on "Trapping" also functions as a transition to the third section, Spirit Help, which describes the Indians' relationship with the spirit world. The two lessons on Spirit Help are followed by the fourth section, Social Life, which deals with the relationships between people, and between people and spirit helpers.

If your curriculum allows you to devote one period a day for two weeks to social studies, you will be able to present all of the lessons of this unit on the Algonquin Indians. We feel that this kind of intensive exposure to the ideas and materials will best give the children an impression of Indian life. But the Box is flexible; and if you have already devoted some time to Indian study, or if timing poses a problem, other combinations of lessons are possible. The outline below suggests several other approaches to this unit, emphasizing one or more of the sections described above.

If you do skip some or all of the lessons on Material Culture, the objects associated with Spirit Help and Social Life will not be so meaningful to the children as they would have been if the children were exposed to them first in the Material Culture lessons. They may also be more distracting. If you have enough classroom space to arrange the Indian materials on a table where the children can play with them during free periods, this may not be a problem. In any case, it is desirable to make all the materials available to the children so that they can really become familiar with them. After the "Clothing" lesson they could continue to scrape the skin, after "Trapping," they could manipulate traps, after "Arrow-Making," they could re-haft arrows, etc. During the Spirit Help and Social Life sections. the children listen to Indian stories. Copies of these stories, in booklet form, have been provided for the free time and overnight use of interested children. If wall space is available, leave the large photograph of the model village on display for all the lessons. It will help the children visualize the setting and the characters in the stories.

The 10 lesson plans are printed on heavy card stock for durability, so that they can be removed from the guide during class use. You might want to change them around as best suits your purposes.

There is also flexibility within each lesson. The stated procedure is only a suggested way of covering the material. You may not want or need to use every object and ask every question. The lesson plans are guides to help you, and we assume that you will select from them what is most meaningful for the particular needs and interests of your class. The theme of how history is reconstructed from early records, for instance, runs through the lessons on material culture. It is an optional one. Your class may not be ready for, or interested in this problem, and in that case it can simply be left out.

Information necessary to teach the essential elements of each lesson is incorporated in the lessons themselves. In Section IV, An Introduction to the Algonquin Indians, we have tried to anticipate and answer other questions that you or the children may have.* A separate copy of this text is included for the use of interested children.

Materials supplementing the lesson plans, such as texts, worksheets, etc., are also included in Section IV.

* The text is keyed to each lesson plan so that you can answer questions without reading through it.

SUGGESTED APPROACHES

TOTAL IMPRESSION OF INDIAN LIFE

A-B-C-D-E-F-G-H-I-J

TOTAL IMPRESSION WITH TWO MATERIAL CULTURE LESSONS ELIMINATED

A-B-C-F-H-I-J

MATERIAL CULTURE ONLY

A-B-C-D-E-F

DESCRIPTIVE INTRODUCTION AND SPIRIT WORLD

A-B-F-G-H

DESCRIPTIVE INTRODUCTION, SPIRIT WORLD, AND SOCIAL LIFE

A-B-F-G-H-I-J

30-40 minutes
----
whole class

A

VILLAGE LIFE

DESCRIPTION

The children look at large photographs of an Indian village and of a wigwam interior; they listen to an archeologist tell how he learned about the Indians of early Massachusetts.

OBJECTIVES

Imagine what an Indian village looked like in the 17th century: what would the people of such a village be doing? Know how early records can tell us about Indian life.

MATERIALS

Photograph of a model of an Indian village: this large picture (4' x 6') supplies many details of Indian life.
Photograph of a wigwam interior: (40" x 60").
Settlement map: locates the village at Shattuck Farm, (reproduced in the model used for our photograph) and other Indian villages of Massachusetts and Rhode Island.
Record (band #1), Dr. Fred Johnson, "How We Built the Model Village." An archeologist tells how he used remains, early records and details of modern Indian life to reconstruct the model village.
Text of "How We Built the Model Village" (Section IV).
Photograph of Shattuck Farm as it looks today: the actual site which Dr. Johnson studied when building the model village.
Arrowhead chips: found at Shattuck Farm by Dr. Johnson.

SPECIAL ARRANGEMENTS

Enough space to put up the two large photographs; a record player, 33 1/3 r.p.m., crayons and paper for the children.

PROCEDURE

This lesson is meant to be a descriptive, introductory one--to start the children thinking about Indian life of long ago and how to find out about it today.

1. Put up the village photograph and let the children look at it closely. Give them time to comment freely about details

which interest them. (Don't worry about fingerprints--they can be washed off.)

2. These are the kinds of questions you might ask:

   - What are the people doing?
   - How are the houses made?
   - Are all the houses the same?
   - Describe the village surroundings.
   - What time of year is it?

3. Put up the interior wigwam photograph. You might ask:

   - What did the Indians keep in their wigwams?
   - What did they use to decorate the walls?
   - Where would an Indian cook his food?
   - Where would he eat his supper?
   - Where would he sleep?

4. When the children ask if the village in the photograph is "real," if it exists today, you can use Dr. Johnson's explanation, "How We Built the Model Village," (band #1 of the phonograph record). Encourage the children to look at the village photograph while the record is playing. Then you may want to have the children answer the questions asked in the record. Now you may also wish to use the photographs of Shattuck Farm to show them what it looks like today. Let them examine the chips collected by Dr. Johnson at Shattuck Farm.

5. Display the Settlement Map. Let the children search for the Shattuck Farm area, near the banks of the Merrimack River.

EXTENSION

Take down the photographs and ask the children to draw pictures of something they remember.

You might also ask small groups of children to pantomime activities seen in the village photograph. The rest of the class should guess what they are doing.

30 minutes
----
whole class

B

WHERE WOULD I FIND IT
(An Environment Game)

DESCRIPTION

The children divide plant and animal cutouts into four different environment groups.

OBJECTIVES

To start the children thinking about and playing with the different plants and animals that the Indians used and to help them realize that these materials were not all found in one place.

MATERIALS

Felt pictures of a seashore, a woods, a field and a stream, representing selected areas in the environment.
55 cutouts of food and materials.
Basswood fibre bag: an Indian-made container (made from the inner bark), which holds the cutouts.
Turkey feathers, which the children can wear during Indian activities.
List of cutouts (see Section IV).

SPECIAL ARRANGEMENTS

You will need enough space to display four 11" x 14" felt board pictures in four separate areas of the classroom.

PROCEDURE

1. Ask the children to name some of the things that an Indian used for food and supplies. Show the children the cutouts, explaining that each represents something the Indians ate or used.

2. Ask the children where the Indians got their food and other supplies. Could they find everything in one place? Show the four felt board pictures to the children. See if they can identify them. Place the pictures around the room.

3. Distribute the cutouts to the children and explain that they will stick to the felt board pictures. Let the children place their cutouts where they think the Indians would have found them. Tell the chil-

dren that some of the cutouts could be found in more than one place (picture).

Note:

Two of the cutouts are meant to pose problems: the horsehair and metal cone cutout, which represents materials obtained only through trade; and the cutout of maize, beans, and squash, which would be found in a cultivated field or clearing.

4. When all the cutouts have been placed, look at each picture. Ask the children if they think all the food and materials are where the Indians probably would have found them. If questions or difficulties arise, refer to the information on the backs of the cutouts.

5. Show the children the turkey feathers. Ask them if they know what bird the feathers came from. In which of the four areas would a turkey live? Pass out a feather to every child and show them how to wear them. (Split them down the center at the quill end and stick a strand of hair through the split to keep it on.) You may want to suggest that from now on feathers be worn when the class is doing Indian things.

EXTENSION

If time allows, select two "Indians" to collect all the food and other materials that they would need for a feast. Perhaps the class can suggest other activities for which materials could be collected.

40 minutes
----
class/groups

C

INDIAN CLOTHING

DESCRIPTION

The children scrape a piece of dried deerhide and try on Indian clothing.

OBJECTIVES

To work with typical Indian raw materials.
To see, feel, smell, and wear Indian clothing.
To show that early records tell us how Indians dressed.

MATERIALS

Small section of dried deerhide: the raw material from which leather is made.
Photograph of whole deerhide stretched and drying on a frame.
Stone scraper: a replica of an Indian tool for cleaning the hide.
Section of sinew: the Indian woman's thread.
Set of boy's clothing and girl's skirt.
Portrait of Ninigret, A Narragansett Indian chief: photograph of an early painting.
Set of Indian-like necklaces.
Powdered hematite:red iron oxide (rust), from which the Indians made red paint.

PROCEDURE

Before the lesson begins it would probably be a good idea to give the children a chance to see and handle the section of deerhide.

1. Pass the section of deerhide around the class, letting the children comment freely about it. Then start a discussion about tanning leather; the children's comments on the skin will probably make the best starting place, but you may want to touch on some of the following points:

    - Where did the skin come from?
    - What did it look like right after skinning?
    - How was it dried? Why was it dried?
    - Imagine you had a large piece just like this, how would you get it ready to wear?

2. When the children realize that such a skin would have to be cleaned and softened to make a comfortable garment, let them take turns cleaning the skin with the stone scraper; they will find that the dried tissue comes off easily. Since it will not be possible to clean the entire piece in one class period, you may want to let the children continue this activity in free periods. When the skin has been scraped clean, it will be white and pliable; then the scraper can be used as a pounder to make the skin still softer.

3. At the same time that some children are scraping the skin, let several other children try on the Indian clothing. They must remove their shoes to put on the moccasins; but the skirt, loincloth and leggings can be tried on over their own clothing. Let them decide for themselves how to wear the loincloth and skirt and how to hold up the leggings. If they need help with the loincloth, show them the picture of Ninigret.

4. Discuss the portrait of Ninigret and the clothing with the children, touching on some of the following:

   - Why is the clothing brown and not white like the piece of skin that you scraped? If you can't guess, smell the clothing.
   - How is the clothing in the early painting different from the clothing in the Box?
   - What did the Indians use to decorate themselves?
   - Which of the three necklaces in the Box might have belonged to an Indian chief?
   - How did they sew up the seams of the leggings and moccasins?

   You can help the children answer the last question by showing them the section of sinew. Let them pull off a long strand and try twisting it into "thread."

5. Show the class the ground hematite. Can they guess what it was used for? If you are ready for a little excitement, let the children make designs on their faces with the hematite, which will wash right off. The Indians would have added animal grease to the hematite to make the designs last and to give them lustre.

30-40 minutes
----
several groups D

NOKAKE, AN INDIAN FOOD

DESCRIPTION

The children read about an Indian food made from corn kernels and then try to prepare it themselves.

OBJECTIVE

Use early records to get information about an Indian food. This lesson allows the children to participate in a specific detail of Indian life--food preparation.

MATERIALS

Toasted corn kernels.
Wooden mortar and stone pestle for grinding foods: the pestle is an authentic Indian one, the mortar a copy.
Quahog shell: the Algonquin word for this clam is pronounced "co-hog." The Indians used the shells for dishes and spoons; in this activity the shell holds water for the nokake (pronounced "no-cake").
Nokake sack: a leather bag for the ground corn, an essential part of the Indian's travel equipment.
Worksheets: including 3 quotations from 17th century settlers about the preparation of nokake. (See Section IV for your copy of the worksheet.)
Small paper cups: if you wish, the children may mix their own nokake in these paper cups, using their fingers as the Indians did. The cups substitute for the:
Wooden spoon: a facsimile of the kind of spoon in which the Indian mixed and ate his nokake. Like the nokake sack it might have been part of his traveling equipment. It shows the size of the spoonful referred to by the settlers.

SPECIAL ARRANGEMENTS

Provide a work space, such as a desk or table, and water to mix with the ground corn.

PROCEDURE

Because only a small group of children can prepare nokake at any given time, this lesson may be combined with Arrow-Making, Lesson E, another activity which works best with a small group or with two groups. There should be no more than 6 in the group preparing nokake.

1. Assemble the materials listed above on a desk or table and allow the children to examine them briefly.

2. Pass out the worksheets. Explain to the children that information on the worksheets (quotations from the early settlers) will tell them how to make this particular Indian food. Ask the children to read the descriptions of how to make nokake, and then answer the questions.

3. As soon as about six children have written a recipe for nokake (they have answered all but the last question), let them use their recipes by actually coming to the work table and making nokake. They should know what to do without further instructions. Be sure, however, that the first group does not grind up all the corn kernels, and that only the toasted corn kernels are used, since kernels taken from the ear of dried, untoasted corn would be inedible. When the corn is ground and there is water in the clam shell, pass out a tartar sauce cup to each child so that he can mix and taste his own nokake. You may need to tell the children that too much water in the ground corn will make "soup," not nokake. Remind them that an Indian would have carried a wooden spoon with him in which he would have prepared his nokake.

4. When the first group has finished, have them return to their seats, correct their recipes, if necessary, answer the last question on the worksheet; and if they have time they may illustrate the steps in preparing nokake. Another group can now prepare its nokake.

5. Be sure to save some of the ground kernels, keeping them in the nokake sack, so that the Indian who goes out trapping in Lesson F will have food for his journey.

ARROW-MAKING

DESCRIPTION

The children watch film loops in which stone arrowheads are made and hafted to arrowshafts, and then, using replica arrowheads, they try to **haft** arrows.

OBJECTIVE

This lesson again allows the children to witness and participate in a specific detail of Indian life, arrow-making.

MATERIALS

Film loops on tool chipping and arrow-hafting.
One hunting arrowhead and one war arrowhead: replicas.
Authentic arrowhead, for comparison with replicas.
Stone chips, similar to those seen in the film loop.
Section of sinew: deer tendon; used by the Indians to fasten the arrowhead to the shaft.
Notched tops of arrowshafts.
Leather tool bag, such as the Indians used for arrows and chips.
Illustrated pamphlet on arrow-flaking techniques: for further study of chipping and hafting techniques.

SPECIAL ARRANGEMENTS

You will need to provide a film loop projector (technicolor 8 mm. film cartridge projector), a viewing area, and a work space for arrow-hafting.

PROCEDURE

Divide the class into two groups, one for each film loop; or you may want to combine this lesson with the nokake activity (D), so that three groups are working simultaneously. This arrangement is feasible because the information the children need for these activities is provided by the nokake worksheet and the film loops.

1. Have group #1 watch the film loop on tool chipping as many times as they need to, and then have them list the things they would have to

do in order to make an arrowhead, including the tools they would need. Let them use the pamphlet on arrow-flaking for reference.

2. In the meantime, give group #2 all the equipment it needs to haft an arrowhead to the shaft: sinew, shafts, and replica arrowheads (not the authentic arrowhead). Let them experiment to see if they can, without any instructions, attach the arrowhead to the shaft. The group will probably not know how to use the sinew. Let them play with it, and see what they can do: then look at the film loop on arrow-hafting and try again.

3. When each group has finished its particular assignment, they can either exchange tasks, or select a volunteer from each group to tell the class what they have seen and done.

4. Then you can discuss, as a class, which arrowhead would be used for war (Which one is difficult to pull out?), and which one would be used to kill an animal (Which one can you pull out and use again?). Compare the authentic arrowhead with the replicas. Differences may be difficult to find because the arrowmaker in the film made these replicas so skillfully.

5. Let the children examine the tool bag closely. In just such a bag an Indian would have kept his arrowheads and chips. It was designed to look like an animal so that it would bring good luck in hunting. Can the children find the "legs" and "ears" of the animal? Do they notice any materials on the bag that an Indian might not have found in his environment? (The horsehair and metal cones would have been received in trade from the early settlers.)

EXTENSION

You may wish to make the arrow-hafting material available during free time.

30-40 minutes
----
whole class

INDIAN TRAPPING

DESCRIPTION

The children set up models of two different types of traps; they use historical descriptions to identify traps and listen to a story about Indian trapping.

OBJECTIVES

Manipulate models of Indian traps. Learn where and how the Indians used traps for hunting and understand that religious beliefs influenced trapping.

MATERIALS

Assembly instructions and models of a deadfall and a figure four trap.
Drawings of the deadfall, and of figure four traps, as they would look set up in the woods.
Photograph of a woodchuck's hole with trail leading to it. Here the Indian would set his trap.
Two quotations, on laminated cards, describing settler experiences with Indian traps.
Drawing of a snare, as it would look set up in the woods.
Photograph of Champlain's drawing of a deer caught in a snare.
Record (band #2) The Story of Empty Bags.
Text of The Story of Empty Bags (see Section IV).

SPECIAL ARRANGEMENTS

You will need a record player.

PROCEDURE

This lesson can be used not only to familiarize the children with Indian trapping, but it can serve as an introduction to Indian thought about the spirit world.

1. Divide the class into two groups, giving each group the assembly instructions and the pieces for one type of trap. The children who are not actively working with the models can form a circle around those who are. With the help of the assembly instructions, the

groups should be able to set up the traps without your assistance. When both groups have succeeded, let them exchange trap materials and start again. Or, let a volunteer from each group explain to the others how each trap works.

2. Reassemble the class. Put up the drawings that show the deadfall and the figure four traps as they look in the woods. See if the class now understands what makes the trap go off, and what materials the Indians use to make traps. You can use the photograph of the woodchuck's hole to show an example of an animal's trail. You might also want to discuss why the Indians used traps instead of always hunting with bow and arrow or other weapons. (See Section IV.)

3. Tell the children that the Indian not only placed his trap near an animal trail, he also asked the animal's spirit to guide him in hunting. Then play them "The Story of Empty Bags" to explain this idea.

4. If you wish to discuss the question of historical evidence for the types of traps used by the Indians, read Wood's quotation. Then ask which of the two trap models it describes. Read Mourt's quotation and ask them to find a trap like the one he describes in the drawing by the explorer, Samuel Champlain.

   For a clear explanation of how a snare works, show the children the drawing of the snare set up in the woods.

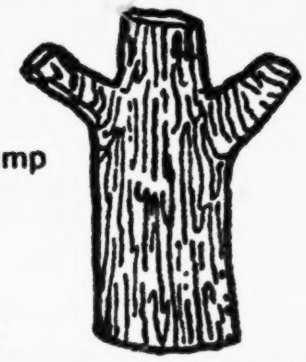
EXTENSION

Let the children act out trapping. Select a volunteer to go into the woods and place his trap in a good spot. Can he tell why it is a good spot? What should he take with him on his journey? He should, of course, take along his nokake sack and tool bag. The nokake will provide food for the trip (See Lesson D), and the tool bag (Lesson E) with its magical ornaments will bring good luck in hunting.

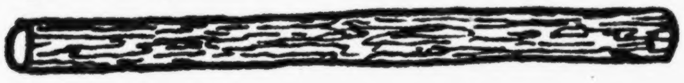
HOW TO SET UP THE DEADFALL

PARTS OF THE TRAP . . . CAN YOU FIND THEM?

1 a tree stump

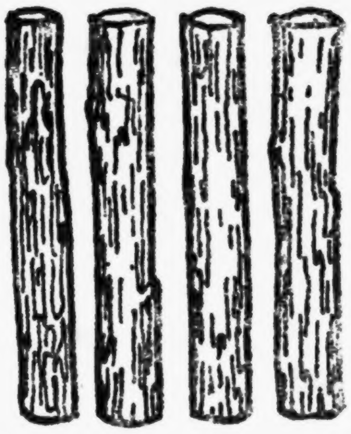


2 a log on the ground

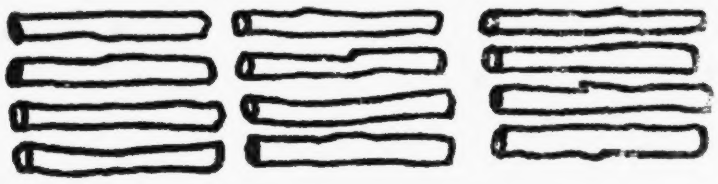


3 a deadfall log (the same size as the log on the ground)

4 four large heavy logs– to hold the deadfall log and make it heavier



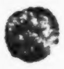
5 twelve short sticks–to form the deadfall enclosure



6 a small square stick, with no bark on it, with a pointed, notched end for the bait

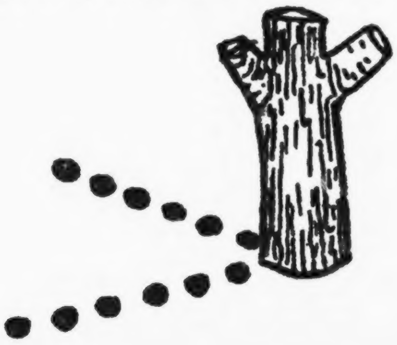
7 a very small trigger stick– to hold up the bait stick

8 a ball of red clay– to use as bait

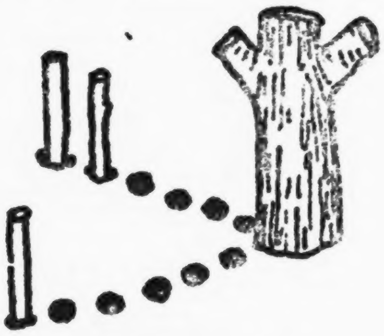


TO SET THE TRAP

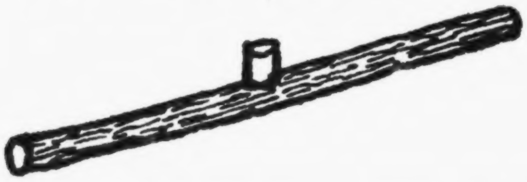
1 put the tree stump in the hole at the point of the triangle



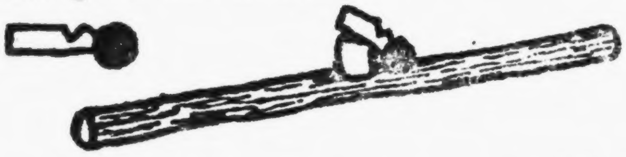
2 put each of the twelve short sticks in the rest of the holes



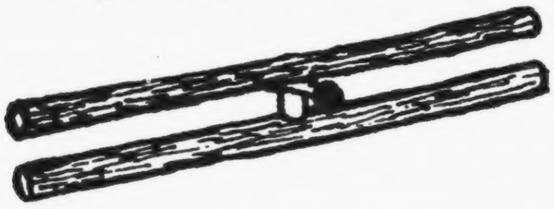
3 hold the trigger stick straight up and put it over the nail in the center of the log on the ground



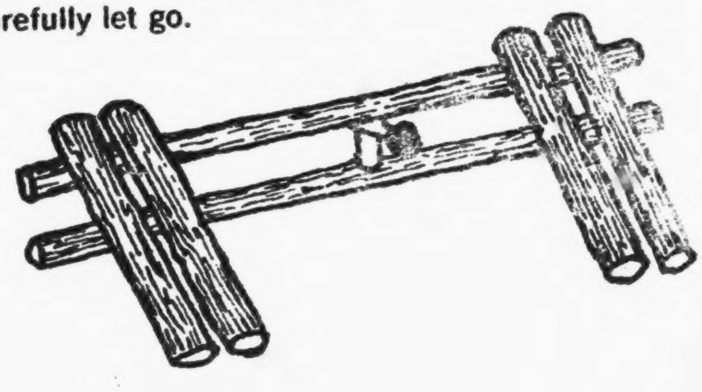
4 bait the bait stick and put the bait stick on top of the trigger stick with its pointed end facing the tree stump



5 keep holding the bait and trigger stick. Use your thumb and forefinger. With your free hand, place the deadfall log on top of the bait and trigger stick. Be sure it is right above the log on the ground.



6 keep holding the bait, trigger and deadfall log. Let someone else place two of the heavy logs on each end of the deadfall log. When it is balanced, carefully let go.

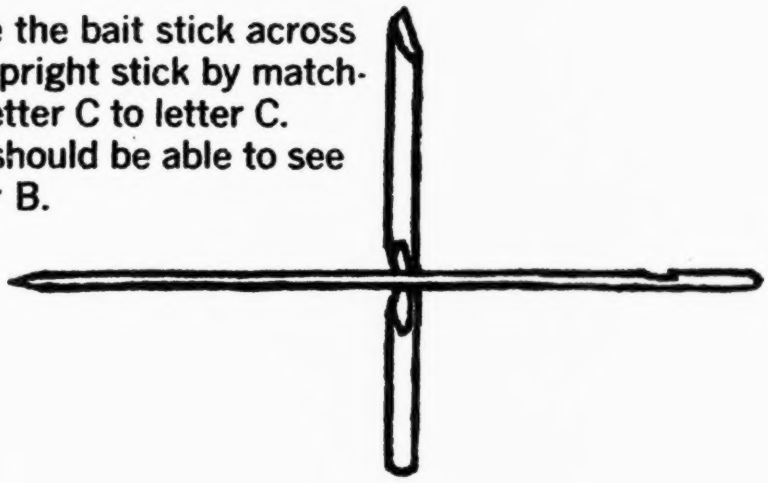


7 use your finger to enter the enclosure and move the bait stick as an animal would if he were eating the bait.

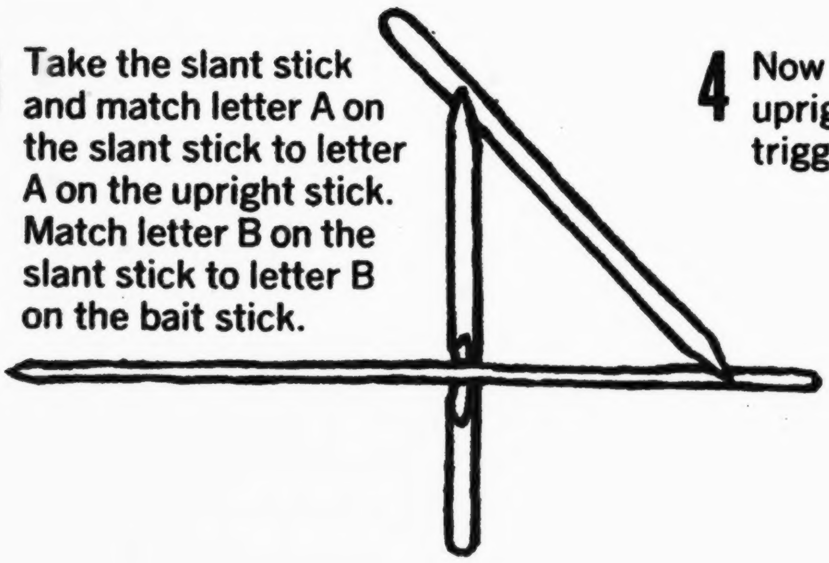
HOW TO SET THE FIGURE FOUR TRIGGER

1. Place the upright in the ground. Letter A should be at the top. You should be able to see letter C.

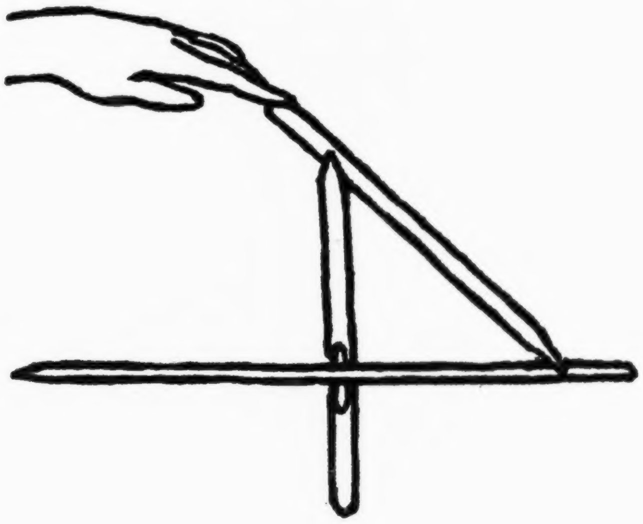
2. Place the bait stick across the upright stick by matching letter C to letter C. You should be able to see letter B.



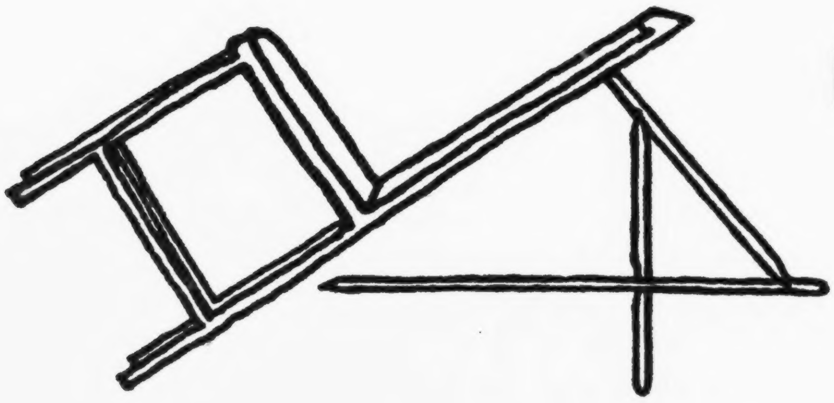
3. Take the slant stick and match letter A on the slant stick to letter A on the upright stick. Match letter B on the slant stick to letter B on the bait stick.



4. Now place pressure on letter F on top of the upright stick and adjust the sticks until the trigger is "set."



5. Find a weight to replace the pressure on letter F–a chair–or something long and heavy.



6. To release the trap, move the pointed end of the bait stick. Be careful not to get caught!

40 minutes
----
whole class

G

PETABENU'S SPIRIT HELPER

DESCRIPTION

The children listen to an imaginary Algonquin Indian tell about his encounter with his powerful spirit helper and then illustrate their idea of that encounter.

OBJECTIVES

To present the Indian's relationship to the spirit world.

To bring the Indian people to life.

MATERIALS

Record, band #3, "Petabenu's Spirit Helper."
Diorama photograph.
Settlement map.
Photograph of the village site.
Text of "Petabenu's Spirit Helper" (see Section IV).

SPECIAL ARRANGEMENTS

Record player, space to put up the large village photograph, paper and crayons.

PROCEDURE

This lesson introduces an Indian, Petabenu, who will reappear as other aspects of the Indian's spiritual and social life are described.

1. Use the large photograph of the Indian village to help the children visualize the setting of the story. You might want to tell the children that the story they are about to hear might have taken place in this very village.

2. With your text of the story, you will find a list of character names (with pronunciations indicated) and definitions for special vocabulary. The names of the three main characters, Petabenu, Wutciatck, and Walking-On-His-Hands, should probably be written on the board and pronounced by the class before the record begins. You may also want to list new vocabulary words and discuss them

briefly with the children.

3. Play the record. Turning off the lights seems to help set the mood.

4. When the record is over, ask the children if they can find a figure in the village photograph who reminds them of Petabenu. Is there someone who might be Wuteiatek, the village chief?

5. Use the settlement map to help the children locate the area occupied by the Pennacook, Petabenu's tribe. Use the large village photograph and the photograph of the village site to locate the river referred by Petabenu.

6. To make sure the children understood the plot and can identify the characters in the story, these are the kinds of questions you could ask:
   - Who is the story about?
   - What is the name of Petabenu's spirit helper?
   - What did his spirit look like?
   - What did the spirit keep repeating over and over?
   - How did the river bank change after the spirit disappeared?
   - What happened when Petabenu returned to the village?
   - Who was Wuteiatek?

   You may now want to play the record again before asking the following questions, which deal with the more difficult, spiritual aspects of this story:
   - Why did Petabenu call upon his spirit helper?
   - What did he do to make him appear?
   - What was the spirit trying to tell Petabenu? How did he know what to do?
   - Why is Petabenu made a councillor?

7. Ask the children to illustrate any portion of Petabenu's story that seems important to them. One teacher found it helpful to let the record play again while the children were making their illustrations.

8. If time allows, you might want to compare Empty Bags' spirit helper (lesson on "Trapping") with Petabenu's spirit helper.

9. A copy of "Petabenu's Spirit Helper" has been included in the Box to allow interested children to absorb the details more fully after the story has been presented to the entire class.

THE BENEVOLENT TROUT

DESCRIPTION

The children act in a play about an Indian boy's first search for spirit help, and then they try to imagine Indian spirit helpers of their own.

OBJECTIVES

To re-emphasize the Indian's ideas about his relationship to the spirit world.

To increase the significance of objects introduced earlier in the Box, by re-using them as props in the play.

MATERIALS

Scripts of the play, "The Benevolent Trout."
Properties to be selected from the Box materials.
Gray squirrel medicine bag: represents the kind of "magic" bag that might be worn by a shaman to hold his curing equipment, sacred tobacco, etc.
String of wampum: made from quahog shells, it was used by the Indians to return a favor or debt to another person.
Tobacco: used by the Indians to repay a favor or debt to the spirits - a sacred offering.
Large photograph of the Indian village.
Teacher's copy of the play with special vocabulary, Section IV.

PROCEDURE

1. Petabenu, the Councillor, should now be familiar to the children. You might introduce the play by explaining that it tells how Ducks-Under-Water, the son of Petabenu, received spirit help.

2. Read the play to the children. You might want to compare the Benevolent Trout with a familiar spirit, Walking-On-His-Hands.

3. Select children to read the different parts at their seats.

4. Have the children decide which classroom areas will serve as the wigwam, the place where the deer appears, the stream, and the

river bank.

5. Let the children walk through their parts without props.

6. Let the children select the props that they associate with the different characters. Show the class the grey squirrel medicine bag and the string of wampum. If they do not associate them with Bear Power, you might take a few minutes to explain their significance to the class.

7. Now, with props and no further instructions, let the children act out the play. If time allows, you might want to use the school stage. Dimming the lights in the classroom also helps to set the mood.

8. Start a discussion about the play. Here are some useful questions:

    - Why did Ducks-Under-Water need help?
    - What did he do to get help?
    - What did he dream about?
    - Who told him the meaning of this dream?
    - How did Petabenu thank Bear Power for explaining the dream?
    - How did Ducks-Under-Water thank the spirit of the Benevolent Trout?
    - Do you think Ducks-Under-Water's life will be different from now on? How will it change?

FOLLOW-UP

As homework, ask the children to imagine that they are Ducks-Under-Water or another Indian boy, and have an encounter with a different spirit. They might be thinking about and trying to answer for themselves some of the same kinds of questions as are asked above in #8. A preliminary activity to actually writing the dreams could be to have the children write down some words describing how Ducks-Under-Water felt before he received help, and then after he received help.

You might want to act out some of the new visions, using, once again, relevant props.

30-40 minutes
----
whole class

IN THE WIGWAM OF PETABENU

DESCRIPTION

The children study a wigwam seating plan, listen to a story describing an evening meal in a wigwam, and then fill up a schematic wigwam interior with drawings of people and objects.

OBJECTIVES

Become familiar with living arrangements inside a wigwam.
Be aware that each member contributes to the family meals.
Visualize life inside a family's wigwam.
Realize that Indians felt their relationship with animals was a mutually beneficial one.

MATERIALS

Record (band #4), "In the Wigwam of Petabenu."
Interior wigwam diagram (see Section IV).
Interior wigwam photograph.
Text of "In the Wigwam of Petabenu" (see Section IV).

SPECIAL ARRANGEMENTS

You will need to provide a large sheet of paper (about 3 feet wide), enough space for the interior wigwam photograph, a record player, crayons, paper, and scissors.

PROCEDURE

This lesson briefly describes what an evening with an ordinary Indian family might have been like. No new Indian objects are introduced; instead, the children are asked to use their own images of previously presented objects to create a setting in which a particular Indian family could live.

1. Copy and enlarge the diagram of the wigwam interior on a large sheet of paper and display it in the classroom.

   Explain the wigwam setup to the children, pointing out who would live where, where a guest would sit, where household articles and firewood would be stored, etc.

2. Put up the photograph of the wigwam interior. It can be used for a brief review of the physical appearance of a wigwam interior and to help the children visualize the setting of the story.

3. Explain to the children that they are going to hear another story about Petabenu and his family. The only new characters, whose names you might want to pronounce or write on the board are Green Basket, the children's grandmother, and Sweet Flagg, their sister. You might also ask the children if they remember the character, Empty Bags. (See Trapping, F.)

4. Play the record (band #4) "In the Wigwam of Petabenu."

5. After the record, you might ask the following questions:

   - How many people lived in Petabenu's wigwam?
   - Who were they?
   - What did each person contribute to the evening meal?
   - Who prepared the evening meal?
   - Why do you think Empty Bags arrived just before meal time?
   - Why was Bowl Woman upset when Trips-Over-Everything threw a deer bone on the floor?
   - What did she think would happen?

6. Suggest that the children fill up the interior of the wigwam diagram (which you drew earlier) by putting people and household articles in the appropriate areas. Let the children decide who and what to draw (e.g. deer meat, skins, arrows, baskets, firewood, the central fire, the family). Each child should start with a drawing of just one person or group of objects. As the drawings are finished, have the children cut them out and tape them in position on the wigwam diagram. As the activity progresses, it will be evident who or what is still needed, and volunteers can fill in the gaps with the necessary drawings. The accuracy and richness of the drawings will, in part, reveal how much the children now understand about the Indian's material culture.

EXTENSION

A circulating copy of the story, "In the Wigwam of Petabenu" has been provided for free time or overnight use by interested children.

PETABENU'S BROTHERS

DESCRIPTION

The children listen to a two-part story about how a powerful shaman cures a bewitched Indian, and then decide how they would prevent a recurrence of the bewitching if they were members of the cursed family. They then listen to the sequel about the family 's attempts to prevent a recurrence of the bewitching, and decide if they think these attempts would have met with success.

OBJECTIVES

Story 1 : To become familiar with the Indians' ideas about the powers of a shaman; i.e. an Indian might use his spirit power to bewitch someone with whom he was having problems.

Story II : To understand that a man's lack of spirit power may cause social problems. Know that an entire family is held responsible for the misconduct of one of its members. If family action is unsuccessful, the whole village may act to remedy the situation.

MATERIALS

Record, bands # 5 and # 6, " The Sickness of Black Leggings," and "Sticky Hands."
Texts of the stories (see Section IV).

SPECIAL ARRANGEMENTS

A record player.

PROCEDURE, Part I

This lesson describes family relationships in a crisis situation, and points out how attitudes and beliefs about the spirit world are related to social actions. Part I poses a problem and asks the children how they would solve it if they were Indians. Part II tells how the problem was handled by a particular Indian family and asks the children to decide, for themselves, what they think the final Indian outcome would have been.

1. Tell the children they are going to hear another story about Petabenu. This time they will meet his brothers, Black Leggings

and Sticky Hands. Then play the record, " The Sickness of Black Leggings. "

2. After the tape, to make sure the children have understood the main points of the story, you could ask the following questions:
   - What is wrong with Black Leggings?
   - Why does Petabenu send for Bear Power?
   - How does Bear Power cure Black Leggings?
   - Why is Bear Power able to cure him?
   - Who does Bear Power blame for Black Legging's illness?
   - How does Bear Power know that Sticky Hands is to blame?
   - How does Petabenu repay Bear Power for his help?
3. Ask the children what they think Black Leggings and Petabenu should do about Sticky Hands. What would they say to him? Let the children discuss their ideas and then ask them if they would like to hear what Black Leggings and Petabenu did do. (Note: you can either finish this in one lesson or continue it the next day.)

PROCEDURE, Part II

1. Explain that this story tells what Petabenu and Black Leggings tried to do about their brother, Sticky Hands. There are no characters that need introduction, but you may need to define and discuss the meaning of the word " banish. "
2. Play the record, band # 6, " Sticky Hands. "
3. To be sure the main concepts in the story have been understood, you might ask:
   - Why did Petabenu and Black Leggings leave a quarter deer on the rack?
   - Why does Sticky Hands keep taking meat out of other people's traps?
   - What are some of the arguments Black Leggings and Petabenu use to convince Sticky Hands to stop stealing?
   - What will happen if his brothers stop helping him?
   - What do his brothers think the sagamore will decide?
   - What will Sticky Hands' life be like if he is banished?
   - Why does Sticky Hands finally decide to try again?
   - What does he decide to do?
4. Ask the children how they think the story should end. What happens to Sticky Hands? Does he have a vision and if he does, what kind of animal or other spirit helps him? Or, does he fail in his attempt and is he then banished by the sagamore, Wuteiatek? Ask the children to write down their answers (their decisions) and if they wish, to illustrate them.

IV - BACKGROUND INFORMATION ABOUT THE ALGONQUIN INDIANS

INTRODUCTION

INDIANS ARRIVE IN AMERICA

An Indian was the first man to set foot on North American soil. Centuries before Columbus's arrival, the ancestors of our American Indians had entered this continent. They came from Asia, crossing over the Bering Straits on a 600-mile wide strip of land -- a strip which was later flooded over by the sea, as the Arctic ice cap melted.

"INDIANS" ARE GIVEN THEIR NAME

When Columbus left Europe on his historic voyage, he was searching for the Indies -- the islands around India. When he landed on Watling Island in America and was met by dark-skinned men, he jumped to the conclusion that he had reached his destination. He promptly labeled the strangers "Indians," for "India"; and this inaccurate name has stuck with them ever since.

TRIBES DEVELOP

Columbus met and named those Indians many thousands of years after their ancestors had crossed the Bering Strait from Asia. During those thousands of years many tribal groups, nations, and empires had come into being across the continent.

Wind and weather, food and water supply, each had its influence on the Indians. In addition, the development of each group was shaped by its customs and traditions. Some communities, like the Aztec developed into empires; some, like the Iroquois, became part of loosely federated nations; and some remained small semi-migratory tribes. Customs, as well as political structures, developed along different lines. Some Indians wore animal headdresses; others wore feather war bonnets. Some lived in tipis, while others built houses out of bulrush mats. Some hunted buffalo; other fished or trapped. No two tribes had exactly the same customs, although they might share certain common patterns of life.

WHAT DO INDIANS LOOK LIKE?

There are two major types of Indian: the tall, thin, "horse-faced" type, such as the Plains Indians; and the shorter, stockier round-faced type.

Other Indian characteristics are straight black hair; black Mongolian-type eyes, high cheekbones, small hands and feet.

The traditional synonym for "Indian" is "Redskin." This name is a mistaken one, for Indians are only "red" when they have put red paint on their faces. In general, an Indian's complexion may range all the way from what we would call "white" to brown; and many Indians are no darker than other Americans whose ancestors came from southern Europe.

WHO WERE THE ALGONQUINS?

The word "Algonquin" is the name of a tribe of Indians who lived along the Ottawa River in Canada; through common usage, however, the term has come to apply to the large group of tribes living in eastern North America. The correct term for this group of tribes is actually "Algonquian," but in this guide and in the contents of the Box we are using the term "Algonquin" since we feel that this is the more familiar, and hence the less confusing word.

Algonquins are speakers of languages which are part of the Algonkian group, just as French and Spanish are part of the Romance languages.

There were many tribes that were part of this language group; some lived along the east coast as far north as the Naskapi of Canada, and some as far south as the Powhatan of Virginia.

This background text is specifically concerned with the tribes of the southern New England Algonquins, who were in the area when the first white men -- Portuguese fishermen and explorers -- landed on the coast. The tribes were the Pennacook, the Nipmuck, the Narragansett, the Wampanoag, the Nausett, and Sakonnat. The Pennacook lived in the northern reaches of the region, along the Merrimack; and the southernmost tribe was the Narragansett, which lived along the shores of Narragansett Bay.

According to an Englishman who described them in 1675 they were an attractive-looking group: "tall and handsome timber'd people, out-wristed, pale, lean ...visag' d, black-eyed ... black haired. No beards or very rarely." (1)

ARE THEY "WOODLAND" INDIANS?

"Woodland" is a term which refers to a natural area; an ecological zone. The Algonquins lived in a woodland area and their lives were to some extent influenced by their surroundings. This does not mean, however, that they had the same customs or the same social structure as all other tribes who lived in a woodland area. For example, one "woodland" tribe is the Iroquois, which was located in the general area of New York State. The Iroquois belonged to a different language group than the Algonquin. Among other differences, they placed a high value on war, and their women seem to have had much more social influence than did the Algonquin women.

HOW DO WE KNOW ABOUT THE ALGONQUINS?

The Algonquins had no written language, and so we have no record of how long they had been in New England before the Europeans encountered them. What little written information is available dates from the early days of contact between the Algonquin and Europeans. The first such contact was with Portuguese and Breton Sailors on fishing expeditions. Then came the English settlers: to Plymouth, to the Massachusetts Bay Colony, and to Rhode Island. Although Englishmen gradually settled in other parts of New England, journals and letters from these three colonies have provided most of the pertinent information on the Algonquins.

THE INFORMATION IS NOT ALWAYS ACCURATE

Unfortunately, the English and Portuguese documents give an incomplete picture of tribal life. Of course, the Europeans did not speak Algonkian; and so, though they could give superficial descriptions of Indian actions, songs, ceremonies, and designs, they could not explain the reason behind these acts or customs. In addition, neither the European sailors nor the English settlers were students of human behavior. They did not recognize the differences between the customs of different tribes of Indians, and they tended to lump together their observations in statements about the behavior of all Indians. Present-day anthropologists are therefore faced with the almost impossible task of separating the generalized comments into references to specific tribes; in doing this they use archeological evidence combined with recent observations about Algonquin tribes which are still in existence.

In all their observations, the Europeans were limited by their own biases, so that their habits of thought affected the manner in which they tried to explain Algonquin behavior. One of the major conflicts which grew out of this bias concerned land ownership. To the Algonquin land was something to use, but it was not privately owned. To the Europeans, on the other hand, the buying and selling of land seemed perfectly logical. Thus when an Englishman said that he had "bought" land from an Indian, that Indian believed that all he had sold was the right to use the land.

VILLAGE LIFE

WHAT WAS THE SETTLEMENT PATTERN?

The Algonquin settlement pattern was determined by the environment : each village had to get enough food from its surroundings, and villages were likely to be widely spaced.

Whenever the Algonquin chose a site, they kept several important points in mind. They needed a supply of food and firewood, a source of fresh water, and shelter from the winter wind -- shelter which could usually be found on the southern side of a hill. They needed a location high enough to raise them above the foggy lowlands, and they also needed one which provided a clear view of any approaching enemies.

WHAT DID A VILLAGE LOOK LIKE?

There does not appear to be a set village design. Each returning Algonquin, after having been away from the village, would simply place his wigwam whereever he found a convenient , vacant spot.

Probably an average village consisted of less than ten wigwams, and each wigwam may have held six people or more. The records on this, however, are unclear.

WHAT DID THE WIGWAMS LOOK LIKE?

An Algonquin house was called a wigwam, which means " bark-covered house." The southern New England Algonquin had two designs for their wigwams : the single wigwam, which was dome-shaped with one smoke hole in its roof; and the double wigwam, which was shaped somewhat like a quonset hut and had two smoke holes. Some of the tribes living further north built conical wigwams. They should not be called tipis because they are bark-covered houses. Tipi means " skin - tent " in the Sioux language.

The houses, as one 17th century observer wrote, " were made with long young sapling trees, bended at both ends, stuck into the ground. These trees were round and covered down to the ground with thick and wellwrought (bulrush) mats. "(2) Elm, or any other easily workable bark, could be used in place of the mats.

WHAT WERE THE WIGWAMS LIKE INSIDE?

The same man wrote, " The door is not over a yard high made of a mat to open. The chimney was a wide open hole in the top, for which they had a mat to cover it closed when they pleased. One might stand and go upright in them. In the middle of the house were four little stakes with small sticks laid over them where they hung the pots to boil. " (3)

The inside walls were lined with bulrush mats, some plain and some with geometric designs which had been made either by using vegetable dyes or by interweaving different colored reeds.

WHAT WAS INSIDE THE WIGWAM?

The use of beds seems to have varied. Some villages used them, some did not. When they were used, the style might vary from village to village; but here is what a member of the Massachusetts Bay Colony observed around 1674: " In their wigwams, they make a kind of couch or mattresses, firm and strong, raised about a foot high from the earth; first covered with boards that they split out of trees; and upon the boards they spread mats generally, and somtimes bear skins and deerskins. These are large enough for three or four persons to sleep upon. They are six to eight feet broad. " (4)

The houses were used for storage as well as for daily life. " In the houses were found wooden bowls, trays and dishes, earthen pots, hand baskets made of crabshells wrought together. Found also were...deer's feet,....hart's horns, eagles' claws, baskets full of parched acorns,...and tobacco seed. " (5) Hunting equipment might also be brought inside to protect it from the weather.

VILLAGE LIFE FOLLOWED A SEASONAL PATTERN

Both the seasons and traditional custom affected the pattern of village life. The family units went through a cycle of dispersing in the summer and then reuniting in the fall.

In Spring, the village members planted crops, working togther as a unit.

In Summer, the Indians divided into smaller groups and scattered to go fishing and clamming. The old and the very young were left behind in the village to tend the fields.

In Fall, the village members returned to the village site, set up additional houses, prepared and gathered food for the winter, and went hunting.

In Winter, the whole community lived together, attempting to keep alive. The men hunted and trapped; the women cured skins. Time was also devoted to sedentary activities such as storytelling and tribal ceremonies.

DAILY ACTIVITIES FOLLOWED TRADITIONAL PATTERNS

Not everyone worked at the same time. Work was spontaneous, and the Algonquins worked or relaxed as they felt inclined. There was , however, a definite understanding that certain jobs were the responsibility of certain people. Labor was divided according to sex. In general, agriculture and planting were the province of the women, and animals were the province of the men. The main exceptions to this were that the women sometimes had small trap lines and did some clamming; while the men helped to clear new fields, harvest crops, and grew the sacred plant, tobacco (which was used in activities relating to spiritual matters).

The Major Jobs of the women were:

> Hoeing, weeding, gathering of plants, berrying, preparing foods, cooking, serving, keeping the house in order, caring for the children, carrying burdens, individual fishing and trapping wild fowl, making rope and twine, basket weaving, sewing, clothes-making, skinning deer and preparing hide, herbal curing and occasional magical curing (if a woman happened to be a shaman).

The Major Jobs of the men were:

> Protecting the village, fighting; fishing and catching deer; making tools, paddles, and hunting gear; making canoes and snowshoes; doing the majority of the magical curing; having the responsibility for most spiritual matters; and having visions; and participating in village decisions.

The whole village, both men and women joined together for certain activities: maple sugaring, dancing, participating in major curing activities, clearing new fields from the forest, and taking part in hunting drives.

HOW DID THEY TRAVEL?

The Algonquins traveled either on foot or in canoes, and they sent messages by runners. They made their canoes out of elm bark, which was fitted over a framework of bent wood, sewn with spruce root, and caulked with spruce gum. They also made dugouts by hollowing out elm or cedar logs. These dugouts were too big and heavy to carry from stream to stream or from stream to pond; and so they were used mainly along the coast and big rivers.

ENVIRONMENT

FOREST

The forest supplied the Algonquin with many things: wood for canoes, arrows, houses, and utensils; with birds for food and feathers; with sap for many uses; game; and with many plants to be gathered for food dyes and medicines. There were many types of forest as there are are now; pine, oak, walnut and beech, but because the trees were allowed to reach their full natural growth, the aspect of the forest was a bit different from today's; it had the appearance of a park; wide open spaces between the trees and next to no underbrush. This was also partly due to the Indians' burning the underbrush as noted by an early chronicler: "...for it being the custome of the Indians to burne the wood in November, when the grasse is withered, and leaves dryed, it consumes all the underwood and rubbish, which other wise would overgrow the Country, making it unpassable, and spoile their much affected hunting.... " (6)

FIELDS

Natural clearings or fields were places where the Indians gathered foods such as groundnuts, raspberries, and blueberries. In addition to using these natural clearings, the Algonquin also made their own clearings near the villages, planting them with corn, beans and squash, tobacco and sunflowers.

BODIES OF FRESH WATER

The Algonquin used two types of fresh water areas, still water and flowing water. Marshes and ponds (still water) supplied the Indians with both plants and animals -- with edible bulbs, such as the roots of arrow arum and yellow pond lily and with fur-bearing animals such as muskrat, raccoon and beaver. The streams (flowing water) were well-appreciated sources of fresh-water fish: herring, shad, salmon.

THE SEASHORE

The seashore waters provided the Indians with a rich supply of foods. These they made most use of during the spring, the summer, and the fall, when the coast was not too inclement. Along the shore could be found many types of shellfish, which could be used for food, for decorations, and for containers. Here also were crabs, lobster, and shore birds; while just off-shore were flounder, cod. and haddock.

TRADE SUPPLEMENTED THE ENVIRONMENTAL RESOURCES

The Algonquins added to what they found in their immediate environment by trading with their neighbors. They were able to keep themselves well and comfortably supplied with the basic necessities, but they often enjoyed getting items from other areas -- either because the items were useful in themselves, or because they had the appeal and prestige of being " of foreign origin." One such item was flint, which could be used in making arrowheads or spears. Another was the birch bark canoe, which was traded to the Algonquins who lived outside the area where the " canoe " birch grew.

strands from the dried tendons of a deer's hind leg or from the tendons along his back. The women had to moisten these strands in order to make them workable.

When a woman sewed, she first punched a hole in the leather with her awl, and then she pushed the sinew through the hole.

WHAT DID THE MEN WEAR?

In summer the men wore soft-sole moccasins, belts, and a breech cloth, which, according to an Englishman, "is but a piece of cloth a yard and a half long, put between their groins, tied with snakes skin around their middles, one end hanging down with a flap before, the other like a tail behind." (10) In winter they added leggings (not trousers), which reached from the thigh to the lower leg and which were held up by thongs (like garters) attached to the belt. They also added a fur blanket or turkey feather robe for special occasions, and they probably applied bear grease to their skin in order to protect themselves from the cold and damp.

WHAT DID THE WOMEN WEAR?

In summer a woman wore a breech cloth and a belt. She probably also wore a wrap-around skirt which exposed one thigh when she sat down, providing her with a surface on which she could roll either sinew or fibers for a basket. On her feet a woman wore moccasins; and she was naked above the waist.

In winter, the only additional clothing she wore was a fur blanket around her shoulders.

AND THE CHILDREN?

As for the children, an English traveler observed, "Male children go starke naked and have no apron until they come to ten or twelve years of age; their female they cover with a little apron from their very birth." (11) His observation sounds more logical for summer than for winter when the children would probably have worn some form of protective covering.

DID THEY USE DECORATIONS AND ACCESSORIES?

There are frequent references in the early European journals to the manner in which the Algonquins adorned themselves, for their styles fascinated the observers.

Oil and Paint: " ...they used to oil their skins and hair with bear's grease but now with swine's fat, and then paint their faces with vermillion or other red..." (12) The paint color came from ground rock, and the Algonquin many traditional patterns with which they painted themselves.

Hair Decorations: " .The men, in their wars, do wear turkey or eagle feathers stuck in their hair. Others also wear deer tails, made in the fashion of a cock's comb died red, crossing their heads like a half moon. " (13)

Accessories: " .There is in them the desire after many kinds of ornaments, wearing pendants in their ears, as forms of birds, beast and fishes, carved out of bone, shells and stone, with long bracelets of their curious wroight wamponpeage (wampum) which they put around their necks and loins. "(14)

FARMING

CORN WAS VITAL

The Algonquin's major crop was corn, not all of which resembled present-day eating corn. Governor Winthrop of Massachusetts wrote of it that it was "...of various colors, as Red, White, Yellow, Blew, Olive, Greenish, Specked, Striped, sometimes in the same field and the same Ear. But the White and the Yellow are the most common. " (15)

LAND WAS CLEARED FOR CROPS

The Algonquins planted their corn in small clearings rather than in large fields. Each clearing had to be prepared each spring for the new crop. If the clearing had been used before, then the women were responsible for weeding it and preparing the land. Otherwise, if a new clearing were to be made in the forest, then the whole community gathered to fell the trees and to clear the land.

PLANTING WAS WELL ORGANIZED

The corn was planted at a special time in spring, at the time " when the leaves of the oak tree are as small as the ears of mice, "(16) which was when the danger of frost had ended.

The ground was first fertilized with fish called alewife (herring or shad), which were buried in the ground. Then three or four grains of corn were placed together in the same hole, and the earth was mounted on top. These mounds were not made in rows but were placed several feet apart; and as the corn grew taller, earth was piled in hills around its roots.

Corn was by no means the only crop. An English traveler, writing in 1675, noted a pattern of planting several types of vegetable within the same field: "....the Indians....at every corn-hill plant with the corn a kind of French or Turkey-Beans: the stalks of the corn serving instead of Poles for the Beans to climb up with. And in the vacant places between the hills, they will plant squashes and pompions (pumpkins) ." (17)

Even the mythology bore out the inter-relationship between these vegetables; for, according to Roger Williams of Rhode Island, " ...they have a tradition that the crow brought them at first an Indian graine of corne in one eare and Indian or French Beane in another from the Great God Kautantonuit's field in the Southwest, from whence they hold came all their corne and beanes. "(18)

DURING THE SUMMER, THE CORN WAS CARED FOR

In summer, when most villagers scattered to go hunting or fishing, some stayed behind to tend the fields; to scare the crows away; to hill the earth ever higher around the stalk so that it would take firm root, and to weed endlessly. As an explorer described it in 1634, "...an other work is their planting of corn...keeping it so cleare with their clamme shell hoes...not suffering a choaking weed to advance his audacious head above their infant corne." (19)

THEN CAME HARVEST TIME

In fall the corn was harvested and dried in the sun. Then the best ears were saved for the next year's seed, and the rest was stored in what the English called "barns." These storage "barns" were unlike what we know as barns. Sometimes they were large baskets which were filled and stored below ground, but they might also be holes, lined with mats and covered over with earth once the corn was inside. There it would stay safely buried until winter hunger sent the villagers looking for it.

Harvest was a time of festivals, but little is known about the form they took. The settlers made vague references to feasts and dances; that is all we know.

ALGONQUIN CORN HELPED SETTLERS

The early settlers at Plymouth Plantation would have been in sorry straits without Algonquin corn or Algonquin knowledge. During their first year in America, some Plymouth men discovered a "barn" on Cape Cod--a barn which contained a supply of corn. Through the hard winter they used that corn to supplement their dwindling supplies; and in the spring they used the remainder as seed for their own crops.

Plymouth also profited from Indian knowledge of corn-planting techniques, for an English speaking Algonquin, Squanto, taught the settlers to fertilize their land with fish and to plant their corn in hills.

PREPARATION OF THE FOOD

WHAT WAS FOOD COOKED IN?

By the 1600's, the Algonquins had found that the most convenient containers were iron and copper kettles, obtained in trade from sailors and settlers. They still, however, made some of their own pots out of coiled clay, which they had hardened by baking.

MEAT AND FISH

Meat and fish formed an important part of the Algonquin diet. Sometimes these foods were boiled, or added to stew; sometimes broiled low over a flame, or smoked high above the fire. Smoking was an especially useful process, in that it dried food out and preserved it for winter or for journeys. Summer-gathered seafood, such as eels, lobsters, and clams, were frequently smoked for winter provisions.

The Algonquins sometimes had a clambake on the seashore. First they hollowed out a pit in the sand and lit a fire in the bottom. Then, when the fire died down, they filled the pit with alternate layers of seaweed and shellfish, topping the whole pit with a final layer of seaweed and then sand. The results - when they uncovered the clams and lobsters several hours later - were excellent. This procedure appealed to the settlers, who used it and passed the tradition along to later generations.

CORN, CORN, CORN

Corn was a central item in the Algonquin diet, and many recipes centered around its use. The kernels were usually removed from the cob before cooking; they might also be ground into meal in a mortar and pestle.

CORN RECIPES WERE MANY

Corn could be cooked in many ways: boiled, used in succotash, or roasted. Several Algonquin corn recipes were recorded by an Englishman in 1674: " Their food is generally boiled maize or Indian corn, mixed with kidney beans, or sometimes without. Also they frequently boil in this pottage fish and flesh of all sorts.....also they mix with the said pottage several sorts of roots, ... and pompions (pumpkins), and squashes, and also several sorts of nuts. "(20)

Samp was another Algonquin dish, a boiled porridge made from ground corn. Ground corn was also used in corn cakes, which were sometimes plain and sometimes had berries in them. An especially useful corn recipe was nokake:

corn parched in hot ashes, ground up into a powder, and then carried on trips or on the warpath. Nokake took up little space and kept well for a long time, so it was a useful form of food.

TOOLS

HOW DID THEY MAKE THEIR TOOLS?

The Algonquins often had multiple uses for one tool, and this made it possible for an Indian to go off into the woods well-prepared while carrying only a few simple implements.

There was no one " right " way of making any tool. If a stone or bone was conveniently at hand and could be adapted to a particular job, then it was either picked up and used in its original form, or else it was pounded or ground into a more acceptable shape.

Many tools were made from stones, and they were often quite crude in shape. The main criterion in picking a stone was that it could be adapted to a particular job. A cutting instrument, for instance, should be hard and should be of a type of stone which flaked (broke) in a regular pattern. A hammer tool, on the other hand, should not be of a type of rock which fractured easily.

Once a man had chosen a rock, he pounded it into a rough approximation of the desired shape. Then he flaked or ground it down into its final form -- a form which would depend on both the type of rock and upon its intended use.

SCRAPERS, SANDERS, AWLS, GOUGES, ADZES AND TOMAHAWKS

Tools were needed for many jobs around the village or in the forest. There were hard, flat scrapers for cleaning hides; sandstone sanders for sharpening awls or grooving arrows; long, rounded and pointed gouges for hollowing dugout canoes; polished adzes for planing down wood staves; ground bone awls for sewing; sharp tomahawks for shipping trees; and heavy-headed granite tomahawks for pounding.

BOWS AND ARROWS

How were Bows made?

Bows were made from young, flexible wood, which had been seasoned for a long time. The ends of the seasoned stick were then notched, and it was strung with any convenient form of string - anything from sinew to cedar bark.

How were Arrowheads made?

The arrowheads were made by hammering a flake off the edge of a rock, rough-shaping the flake with a hammer, and then scalloping its edges with a pressure tool such as a deer's antler.

Types of Arrowheads

The Algonquins used many types of arrowheads,, among which were the hunting arrow and the war arrow. The hunting arrow had a triangular head so that it could more easily be pulled of dead game and re-used. The war arrow, on the other hand, was designed for killing people; and its rear corners were sharply pointed, making it very difficult for a victim to pull it out once it was lodged in his flesh.

How were shafts made?

The arrow shaft was made of straight smooth wood so that it would fly well. The wood had been seasoned for a year so that it would not break easily. The shaft was then sanded with a piece of sandstone and notched with a sharp rock so that the head would fit the shaft. The head and shaft were tied together with sinew; and feathers were fastened to the shaft with a glue which was probably made from pitch and fat.

HUNTING, TRAPPING. AND FISHING

WHAT GAME WAS AVAILABLE?

Many different kinds of animals were available to the Algonquins: deer, wild-cats, raccoons, otters, beavers, muskrats, wolves. and foxes.

WHEN DID THEY HUNT?

The Algonquins alternately hunted and trapped, depending either on which was most convenient or upon which was traditional for a particular occasion. They tended to hunt at times when there were many animals available in fairly concentrated numbers. When the animals were dispersed, as in the summer, they seem to have had communal drives. For the rest of the time they trapped; we do not have much information on the matter.

WHEN DID THEY TRAP?

The Indians used traps when the animals were not densely concentrated but were instead spread out over a large area. By setting traps, the hunter did not have to wait in one place for an animal, and he could have many traps working for him at once. An Indian would have been more likely to set traps when he was living in a settled village and could go out every few days to check his trap lines.

WHAT TRAPS WERE USED?

Two types of traps were used: a snare, and a deadfall. Demonstration models of deadfalls are included in the Algonquin Box. A snare is not included because of the difficulties of rigging one in a classroom, but some of its uses may be seen in the drawings.

HOW DID THE INDIANS RIG AND PLACE THEIR TRAPS?

A trap was set up so that the slightest action by an animal - the taking of bait, or the hitting of a delicately balanced trigger - released the larger action of the trap; and the trigger was baited so that the hungry animal released it.

The Algonquins learned the habits of the animals they wished to trap; and then they placed the trap where the animal was likely to pass: in a " run " or path, which it used every day to reach its home, a stream, or a favorite feeding ground. If the trap was not placed along an animal run or trail, the Algonquins would be sure to bait it so that the animal would be lured into the trap.

An Algonquin was especially likely to place a trap where his " vision " told him that it should go - that is, where his " spirit helper " (often an animal spirit) had told him to place it. To the Algonquin, a " good " man was one who received spirit help; and a good man was therefore successful at hunting.

TRAPPING HAD ITS PROBLEMS

The Indians were ingenious in the number of trigger variations which they devised, but their careful plans were sometimes disrupted when a clever animal stole the bait or a gust of wind released the trap. At other times the helplessly trapped animal might be discovered by an animal enemy: a deer caught in a trap, for example, would be easy prey for a wolf. All these possible difficulties made it advisable for an Indian to frequently check his traplines.

FISHING WAS ANOTHER WAY TO OBTAIN FOOD

Brooks, marshes, ponds, and seashore all provided the Algonquins with fish. In order to take advantage of this rich variety, the Indians developed many fishing techniques. Sometimes they used spears; sometimes nets; sometimes bone hooks on a hemp-like line; and sometimes they built weirs (fish traps) across a stream. Their choice of method depended on the time of day or time of year; on the tool at hand; or on the area which was being fished. Weirs, for instance, were often used to catch salmon; nets were often for fish such as bass; and hooks for pike, pickerel, haddock, and cod. Spears were well suited for catching lobster and eel, as well as for fishing from a torch-lit canoe at night.

SPIRIT HELP

MAN AND NATURE GIVE TO EACH OTHER

The Algonquins believed that the world was full of a powerful life-force, called manitou; a force which could be very useful if treated correctly, but which was capable of great destructiveness if misused. All parts of nature, including man, shared in this constantly flowing force, which was the basis of life, of power. The most productive flow of this power could be achieved through reciprocity: the constant action and counter-action which occurred between the linked parts of nature.

The Algonquins took from nature only what they needed and they were careful to show honor and respect in return. For instance, when a deer was killed for its meat and its skin, its spirit might be offered a drink of water; or the spirit of a tree might have tobacco burnt in its honor before it was hollowed out to make a canoe.

In this way, the Algonquins maintained that feeling of balance in nature, which was so important to them. They believed that the other inhabitants of the natural world were under an obligation to give to the Indians; and that the Indians were under an equal obligation to give something in return. It was only through this reciprocity that the natural flow of power between all living things could be maintained.

WHAT IS A SPIRIT?

A spirit force was manitou, a part of the life-force; and it was through relationships with the spirits of living things that an Algonquin was able to utilize spirit power. Not only did each particular deer and beaver have a spirit (manitou), but thunder and wind were also personified, each with its own manitou.

Everything in the natural world was seen as having a spirit, as being part of a living whole, just as the Algonquins felt that they themselves were an intimate, contributing part of nature. We tend to see ourselves as being somewhat separate from and superior to the world of nature. This was an idea which would have been very alien to the Algonquins.

WHAT ARE VISIONS?

Visions were an important link between the Algonquins and the rest of the natural world. These visions were self - induced dreams, or trances. In such a vision, a spirit would appear to a man and tell him something. When he awoke, it was his responsibility to interpret the vision and then to follow its directions implicitly. To disobey was evil, because he would be disregarding the power in natural things. Even if the vision spirit ordered a destructive act, such as murder or self-torture, a man should obey.

FIRST VISIONS REVEALED SPIRIT HELPERS

It was assumed that every adult man would establish a link with particular spirits by means of a vision. Some boys had visions when they were very young, but if a youth had not had a spontaneous vision by the time he reached puberty, then he would try to induce one. Probably he would go off into the woods to live by himself until the vision occurred. There he might fast, or drum on a spirit drum, or drink a purgative " black drink." At length, one spirit -- perhaps the spirit of a deer, or a fish, or a vague woodland spirit -- would appear to the waiting youth. According to Governor Winslow of Plymouth, who was writing in 1624: "...they train up the most forward and likeliest boys, from their childhood, in great hardness, and make them abstain from dainty meat, observing divers orders prescribed, to the end that when they are of age the devil may appear to them...."(21) The " devil " seems to be the English interpretation of a spirit-helper.

SPIRITS WERE CLOSE ALLIES

This personal relationship with a spirit was an integral part of Algonquin life. The spirit which came to a boy at puberty was his spirit, with whom he had a close bond and who would remain with him for the rest of his life, provided he properly maintained that bond. Whenever the individual needed help in hunting, in fishing, in solving a village problem -- or when he just felt like it -- he would try to establish closer contact with his spirit helper. By drumming and chanting he fell into a trance-like state, during which he could " see " his spirit and communicate with it.

The Indians thought that on some occasions it was the spirit which had something to communicate; and in such a case the spirit would motivate the man to seek it out.

" GOODNESS " WAS LINKED TO SPIRIT HELPERS

A " good " man, according to the Algonquin beliefs, was a man who had a strong spirit helper and obeyed its advice. He was responsible, he could be depended upon, he was good at the things he did because his spirit helped him, and he would live a long life. He was also generous; and he could afford to be: so long as he obeyed his spirit, the spirit would help him in the hunt and in all phases of life. There was an obligation placed upon the good man by his spirit helper, however; for the better he became, the more his spirit helper

2

would require him to be truthful and generous.

" WITCHING " SOMEONE

The Algonquins believed that it was possible for one man to bewitch another. This " witching " was accomplished by a man's calling upon his spirit helper for aid. Witching could prove to be dangerous, however; for the bewitched man might bewitch his enemy back again. In a spiritual battle of this sort, the man with the most powerful spirit helper had the best chance; and either the curser or the cursed might ultimately seek the shaman's help.

WHAT IS A SHAMAN?

A shaman was a man who had probably had his first vision before puberty. He was able to have self-induced visions quite easily, and through many visions he had either established bonds with more than one spirit, or else had a very deep relationship with one particular " familiar.". These multiple, strong bonds made it possible for him to control much of the powerful life-force, and villagers would give him gifts in return for his help -- help in interpreting dreams, in placing a curse, or relieving one.

The shaman was likely to be a self-dramatizing person, perhaps hysterically inclined; and he might have a tendency to use his powers destructively.

WHAT IS WAMPUM?

Wampum, which is made from quahog (co-hog) shells, and which was worn as decoration, was not simply a form of money. Instead, it had two roles in the Algonquin life: a social role, and a magical one. Socially, it could be used to balance out a favor; to indicate a marriage proposal, for ransom, or payment for a man's life. Magically, it could be used as an indication to the powerful life-forces that you intended to play your part in the constant exchange of gifts between all living things. The giving of a string of wampum to a shaman in return for his removing a curse might have both social (gift - giving) and spiritual (magic) implications.

SOCIAL STRUCTURE

LITTLE IS KNOWN ABOUT ALGONQUIN SOCIETY

The early settlers observed and recorded the southern New England Algonquin's material culture - tangible objects such as houses, traps, bows -- but they wrote down very little agout Algonquin social culture; and all that they recorded was seen from the English point of view. As a result, there is very little accurate information about southern New England Algonquin customs. Some reasonable guesses about their culture can be made, however, by comparing some quite well documented information about the northern Algonquin tribes, which still exist, with information about the southern Algonquin tribes. These guesses may be accurate, but they are only guesses.

WHAT DID THE ENGLISH THINK OF THE ALGONQUINS?

The English saw the Algonquin society in terms of the English type of feudal structure : a rigid social structure with a sagamore at the top; and with nobles, commoners, and foreigners in descending rank beneath him. The English, however, did not speak Algonquin; and their view was probably very much colored by their own expectations of how societies should behave.

The Sagamore

According to the English, the sagamore was a political leader. In Algonquin society, however, power-- political or any other sort -- came from having good spirit helpers, and so the sagamore was probably also a shaman with many spirit helpers. The English said that the position of a sagamore was hereditary. They also claimed that the common people paid tribute to the sachem, and that certain items -- beaver's tails, the skin of a deer killed in water-- automatically went to the sagamore.

The " Nobles "

There were also supposedly nobles (men either of noble descent or else ennobled by the sagamore), who controlled land and had others working for them.

The Village Councilors

The sagamore had a group of villagers who advised him - men probably rich in spirit power and therefore likely to be mature men.

The Foreigners

"Foreigners" were sometimes outcasts from other tribes, who came to live in the village; but they might also be people who had moved because of dissatisfaction with their own tribe, because of having married into the tribe, or even because they simply felt like moving. These foreigners were accepted, but usually they were in the village somewhat on suffrance.

WHO LIVED IN THE WIGWAM?

Although we do not know much about the Algonquins' social structure, it is probable that the center of family life was the wigwam. It is unclear, however, which family members would be found in which particular wigwam. According to one English observer, "Two families will live comfortably and loving in a little round house of some 14 or 16 foot over...." (22) Unfortunately, he does not state which two families lived in one house. Probably the wives went to live with their husband's family--a family which might include any of the husband's brothers, their wives, their old father and mother, and any unmarried children. No matter how full the wigwam was, however, every member knew where he was supposed to sit and to sleep.

HOSPITALITY WAS IMPORTANT

Openness with a visitor was highly regarded by the Algonquins, as we learn from an Englishman writing in 1674: "They are much given to hospitality in their way. If any strangers come to their houses, they will give him the best diet and lodging they have...." (23)

HOW DID THEY KEEP ORDER

The Algonquin methods of keeping order were much less direct than ours, and consisted more of social pressure (ridicule, mild ostracism, etc.), than of direct punishment.

Furthermore, such things as theft seem to have been relatively rare; for one thing, everybody in a small community is able to recognize each other's possessions; and for another, the Algonquins seem to have what we might call a "loose" sense of property: people "borrowed" things from each other and either left things in their place, or returned them in time. Occasionally people took and used the belongings of others so habitually that they became known for it, and in this case the community would get disturbed enough to bring action of some sort.

One of the main inducements for the keeping of order and balance seems to have been fear; the fear of someone retaliating with the use of spirit power.

Sometimes, when trouble occurred between two members of a village, their relatives would try to solve the problem peacefully, attempting to decide how much blame should be attached to the offender, and how good a reason he had had had for his offense. If the offender had good reason, then both the disputing parties might be asked to make amends.

Usually disputes could be settled between the families of those involved, but if this failed, the next step would be to take the problem to the sagamore.

When problems could not be solved within a particular village or when they involved two villages, then the dispute was probably taken to a higher chief, who was responsible for a loose confederation of villages. Massasoit, who had a sixty-man village, was probably one such sagamore.

FOOTNOTES

1. John Josselyn, "An Account of Two Voyages to New England, London 1675," Collections, Massachusetts Historical Society, series 3, volume 3, p.295
2. Dwight B. Heath (ed.), Mourt's Relation, A Journal of the Pilgrims at Plymouth, p.28
3. Ibid.
4. Daniel Gookin, "Historical Collections of the Indians in New England, 1674," Collections, Massachusetts Historical Society, series 1, volume 1, p.150
5. Heath, op. cit., p.29
6. William Wood, New England's Prospect, 1629-1634, p.16
7. Josselyn, op. cit., p.297
8. Thomas Morton, The New English Canaan, 1634, p.142
9. Josselyn, loc.cit.
10. Wood, op.cit., p.68
11. Roger Williams, A Key into the Language of America, 1643, p.118
12. Gookin, op.cit., p.153
13. Ibid., p.152
14. Wood, op.cit., p.69
15. John Winthrop,Jr., "The Culture and Use of Maize, 1678," Philosophical Transactions of the Royal Society, number 142, volume 12, p.1065
16. Eva Butler, Eastern Algonquin Indians, p.34
17. Winthrop, loc.cit.
18. Williams, op.cit., p.90

19. Wood, op.cit., p.100

20. Gookin, op.cit., p.150

21. Nathaniel Morton, "Gov. Winslow's Account of the Natives of New England, 1624," New England's Memorial, p.489

22. Williams, op.cit., p.33

23. Gookin, op.cit., p.153

IV - NOTE ON THE MATERIALS AND ARTIFACTS IN THE BOX

Indian artifacts that have any authenticity are very hard to come by; we have had to send to Canada and Minnesota to get good reproductions. Sometimes the Indian craftsmen didn't know the old methods of doing some of the things we wanted; for example, in the reproduction of the Pennacook bag, we could find someone to sew the leather together and make the dangles, but there was no one left who knew how to do the necessary quilling. As you can see, we were forced to leave it off.

The Indians who made these objects didn't always do things the way we do. If an Indian needed wood to make the spoon, he didn't go to the nearest lumber store, but out into the woods to find what he wanted. Occasionally the right kind of tree was not immediately available; and he might get discouraged and go back home, or shoot a squirrel for supper instead. Indian craftsmen are very independent, if they don't like your deadline or they can't make it, or think you are being unreasonable, they just might decide not to do something for you. The things they make are often very beautiful, however, and there may not be anyone else around to make such things. They are worth waiting for!

These objects fall into several categories:

REPRODUCTIONS

These are copies of actual objects to be found in museums. They were made as close to the original as possible. Some examples follow:

The tool bag: copy of a Pennacook quilled pouch, circa 1680, Peabody Museum at Salem. Made by William Guy Spittal, Six Nations Reservation, Ontario, Canada.

Spoon: copy of a Mahican spoon, circa 1800, courtesy of the Museum of the American Indian, Heye Foundation, New York. Copy made by Gillian Pederson-Krag and W.G.Spittal.

Arrowheads: copies of arrowheads from Massachusetts Indian camp sites, made by Donald Viera, Plimouth Plantation.

RECONSTRUCTIONS

These are composites from: early records, artifacts from adjacent areas, artifacts of a more recent date, and the educated guesses of archeologists and anthropologists.

Some examples follow:

Mortar: made by Bruce Arcieri, The Children's Museum, Boston, Mass.

Suits of Clothing: made by William Guy Spittal.

Wampum: made by Edwin Dayton, Wampum Crafters, South Yarmouth, Mass.

Basswood Bag: made by Ojibwa Craftsmen under the direction of S. A. Holbert, Isle, Minnesota.

Squirrel Medicine Bag: made by taxidermist, Ed Shaw, Malden, Mass.

ACTUAL ARTIFACTS

These are objects that have been found in local Indian camp sites:

Pestle: from The Children's Museum, Boston, Mass.

Arrowhead: from The Children's Museum, Boston, Mass.

Arrowhead chips: from Shattuck Farm, Andover, Mass.

It is also quite hard to obtain the raw materials that the Indians used. Very few people have any use for dried raw deerhide, sinew, or turkey feathers! We have included the addresses of some places to get these things below. Perhaps you will want to order some more for further use with your class.

Sinew: Polets Eskimo Arts and Crafts
Box 401
Nome, Alaska

Turkey feathers: Plume Trading Co.
P.O.Box 585
Monroe, New York
10950

New England Flint Corn (for nokake) John J. White Feed Co.
72 Freeport Street
Dorchester, Mass. 02122

TEXT A

HOW WE BUILT THE MODEL VILLAGE

At our museum in Andover, we always have a large collection of pottery and tools on display. They were used by the Indians who lived in Massachusetts a long time ago. But no matter how we exhibit them, the tools and pottery, by themselves, can't really describe what Indian life in Massachusetts must have been like. We decided that we would have to build a model of an Indian village, with houses and people, if we wanted our museum visitors to know how the Indians lived.

We knew that a real Indian village had once been located very near Andover on the banks of the Merrimac River. Of course the village is not there today but we were sure that the Indians had lived there once, because archeologists had dug up bones, pottery, arrowheads and other tools along the river banks. The land on which the village stood is now a farm owned by the Shattuck family. We decided that the setting for our model Indian village could be copied from the setting of the Shattuck's farm.

Once our decision was made, we took the museum artist out to the farm so that he could draw a picture of the entire area. After stopping at the house for an ice cream cone (Mrs. Shattuck makes delicious ice cream), we trudged off--over a fence, through a cow pasture, beyond the meadow, to the river bank. While the artist sat sketching, I walked along the bank, hoping to find a forgotten relic. By the time we were ready to return to the museum my pockets were filled with chips from quartzite arrowheads made by the Indians. Be sure to look for them in the box from the Children's Museum.

After our outing we returned to the museum and began looking for the best descriptions of early villages. Since the Indians did not write down a history of themselves we had to read about the Indians in the writings of the earliest explorers and settlers. Many of these people kept records and diaries in which they not only told about their own problems in a new land, but also described how the Indians lived and what they were like. One Englishman, Daniel Gookin, described an Indian village very near the present town of Andover. He wrote, "Their houses or wigwams are built with small poles fixed in the ground, bent and fastened together.... The best sort of their houses are covered very neatly, tight, and warm, with bark... the meaner sort of wigwams are covered with mats that they make of a kind of bulrush which are also tight and warm but not so good as the former... I have often lodged in their wigwams and have found them as warm as the best English houses." Can you find the two kinds of house coverings that Gookin wrote about? Daniel Gookin also described the Indians' food, pots, baskets, tools, weapons and clothing--in short, he told us much of what we needed to know in order to build our model village.

We also learned from old records that the Indians from Maine spent much time visiting the Indians in Massachusetts. Their way of life was similar to the Indians in Massachusetts but they built their houses differently. Can you find a birch bark wigwam with a pointed tip? It belongs to visitors from Maine.

Before we could begin making the model, the artist wanted us to decide on the time of year, and even on the time of day for our village scene. We had read, in the accounts of the early settlers that the Indians seemed to move around a great deal in the summer. However, they began to gather together, in one village, as winter approached. We decided that the people in our model village would be assembling, perhaps in October, for their winter stay in the village. The time of day was important too. If it was too early everyone would still be asleep, but if it was too late in the day people might be off doing other things. We finally agreed that the middle of the morning would be best and that it should be a pleasant day so that the Indians could be doing their chores out-of-doors. We thought about what the Indians might be doing. See if you can find all these Indians that we decided to put in our model village. A man is repairing an eel spear which he broke in his early morning fishing. A woman is grinding corn in a mortar for the evening meal. A hunter returns empty-handed from an early morning hunt. A man chips a new arrowhead in front of his elm-bark wigwam. A friend squats Indian-fashion to chat with him. Another Indian is making some new clay pots. One family has just arrived in the winter village. The wife is busy covering a wigwam frame with the family's bulrush mats. A baby leans up against the double wigwam, watching all the activity. Some women, way out in the cornfields, are gathering the last of the corn and pumpkins. Look for them in the clearing between the village and the trees.

There are several other scenes in the village that show the Indians at work, getting ready for winter. They are like scenes that I saw while visiting real Indian villages in Canada. Once, when I was there in the fall, the Indians went off early in the morning and returned late in the afternoon, their canoes loaded down with long, green sticks. The next day, with only an axe and a knife, they formed the frames for snowshoes. How many snowshoes can the Indians in the model village make? In Canada, I also watched the Indians make a birch bark canoe. The surprising thing was that only one Indian worked while the others just sat around and gave advice. How many Indians in the model village are working on the canoe? When I was in the Canadian village, I tried to sit as the Indians did, with their feet in their laps, or squatting with the soles of their feet flat on the ground. Since I had been brought up sitting on a chair, I was almost too stiff to learn how to do it, but our artist promised that the Indians in our model would sit "Indian style." Can any of you sit Indian style?

At last, with all the decisions made, our artist was able to build the long awaited model village. Learning about life in an Indian village and knowing just what to put into it was a difficult job. There are some questions about how the Indians did things that we'll never be able to answer, but with the help of archeologists, the diaries and records of early settlers, and Indians who are still living today, we are able to show, in part, what life in an Indian village was like a long time ago.

Fred Johnson

Cut-out list B

LIST OF ENVIRONMENT CUT-OUTS

FOREST

- deer
- ash
- grey squirrel
- elm
- oak
- basswood
- birch
- mushrooms
- hickory
- cedar
- black bear
- turkey
- maple
- passenger pigeon
- chipmunk
- fox

FRESH WATER

- eels
- sweet flag
- trout
- beaver
- alewife
- salmon
- sturgeon
- bulrush
- mallard duck
- raccoon
- muskrat
- sphagnum moss
- cranberries
- pike
- pickerel

FIELD (clearing)

- tobacco
- corn, beans and squash
- rabbit
- quartzite
- ruffed grouse
- hawk
- crow
- strawberries
- blueberries
- woodchuck
- rattlesnake
- fox
- hummingbird
- willow

SEASHORE

- quahog
- hematite
- conch
- soft-shell clam
- oyster
- scallop
- whelk
- lobster
- rock crab
- Canadian goose
- flounder
- codfish
- haddock

TRADE ITEMS

- horsehair and metal cones

NOKAKE WORKSHEET

The Indians did not write down a history of themselves, but we can often find out how they lived by reading what the earliest explorers and settlers had to say about them.

The short passages below, written by three different English settlers, tell about a special Indian food called nokake. Read the descriptions and then see if you can answer the questions about this special food. Write your answers on a separate piece of paper.

> "They brought with them in a thing like a bow case...a little of their corn pounded to a powder,which, put to a little water they eat."
>
> "...if they have occasion to travel, the best food for their journey is nokake. It is Indian corn, parched in hot ashes. After it is parched, it is beaten to a powder and put in a long, leather bag. Out of the bag, they take three spoonfuls for every meal. They have it with water...."
>
> "...they make a certain sort of meal of parched corn. This meal they call nokake. It is so sweet, wholesome, and hearty that an Indian will travel many days with no food but this. They carry this nokake in a bag...."

1. What ingredients do you need to make nokake?
2. What equipment do you need to make nokake?
3. How did the Indians make nokake? List the steps.
4. When did the Indians use nokake?
5. Can you draw the sack that the English settlers described?

When you have answered these questions, you will be ready to make and taste nokake.

6. What does nokake taste like? (Don't answer this question until you've really made and tasted your own nokake.)

Background G, H, I, J

CHARACTER LIST FOR THE STORIES

Wuteiatek (WOO-TEY-EE-AH-TEK), sagamore of the village

Bear Power, shaman of the village

Petabenu (PEH-TAH-BUH-NU), a councilor

Bowl Woman, his wife

Ducks-Under-Water, his son

Trips-Over-Everything, his son

Sweet Flag, his daughter

Black Leggings, the brother of Petabenu

Sticky Hands, the youngest brother of Petabenu

Green Basket, the mother of Petabenu, Black Leggings and Sticky Hands

Empty Bags, a man of the village

DIFFICULT WORDS IN THE STORIES

Sagamore	The Algonquin word for the leader of a village or a tribe.
Councilor	One of the wise people in the village who helps the sagamore and gives him advice.
Council	The meeting together of these people and the sagamore. When something important was being discussed, the rest of the village was free to attend the council or was asked to come.
Shaman	A medicine man: one who is known in his village for controlling a lot of spirit power. He might be a councilor.
Manitou	The Algonquin word for spirit, or spirit forces.
Banish	To send away from the village and territory of the village. Due to the dependence of the Algonquin upon their land and relatives, this was the equivalent of a death sentence.

TEXT F

EMPTY BAGS

Now in that time there was a man, Empty Bags, who lived in the village of the sagamore, Wuteiatak, and a very poor hunter he was, lacking in spirit power. He caught only small game, unimportant animals.

His old mother constantly spoke to him; " How are we going to live? Never anything big do you catch. Small animals rattle about alone in the cooking pot. "

At last Empty Bags said; " Truly, I will go visiting. " And he went, into the wigwam of his older brother.

Much deer meat was hanging up and Empty Bags desired it, truly he wished to catch some also, and he spoke; " A powerful spirit you must have, Brother, to catch important animals. They are pleased with your attention to their spirit, and are glad to be trapped. "

And Empty Bags was heavy in his heart.

Now Empty Bags' brother felt truly sorry for him and he spoke: " Brother, I feel in my heart for you. Therefore, I will lend you my best possession, my drum. I have it from our father. Surely with its help you can speak to the spirits of the animals and listen to their words." And he unwrapped the drum and gave it to Empty Bags.

Very glad in his heart that Empty Bags felt, and out he went, away from the wigwam, into the forest. He sat in the forest.

After a while he took up the drum and began to beat it. He sang and as he sang, he thought very hard. He thought of the deer, he called out to the spirit of the deer: " My friend, help me, I am trying to be a good man, help me to be a good hunter. "

He beat at the drum and he thought of the deer; for a long time he beat at the drum and chanted.

And as he sang and drummed he had a dream, and in this dream a deer spirit appeared to him.

The deer came traveling along, he watched it going, he saw it walk by a certain spot he knew, he saw it stop in a place where a trap could be set.

The deer spoke to him: " You are a good man, you are doing as you should. Here I am my friend, now you will get much food for your cooking pot. "

TEXT F

Then that Empty Bags got joyfully up and went to the spot where he dreamt he saw the deer. And in that spot he set his trap and hid in the bushes waiting.

After a while a deer came by and was caught in the trap. Empty Bags jumped up. First, he offered the spirit of the deer some tobacco in thanks, then he took the deer home and he and his mother ate until they were full. His mother put the bones of the deer away very carefully.

And Empty Bags gave his brother a string of white wampum for the loan of his spirit drum.

And Empty Bags, like his father before him, made himself a drum out of the skin of the deer. He spoke to the drum all the time, he chanted and drummed and listened to the words of his deer spirit helper.

He got much food. He was full of spirit power.

TEXT G

PETABENU

I am a man
I am a Penacook, one of the Down-River-People.
I live in the village of the Sagamore, Wuteiatek,
By the river that goes to the Big Water.
I am the oldest son of Chelnish, I am a councillor,
My name is Petabenu, in your language, Sun Rise.

My life, and that of my people is good,
For my manitou, my spirit helper who is called Walking-On-His-Hands, guides me.
He is my friend in my dreams,
And because I think he will not mind, I will tell you how he helped me
In the time of the Great Hunger.

In those days, the corn grew small.
For three years together there was little harvest.
The people went visiting, but no one had more than any other.
Each time there was less corn in the baskets of the women.
Even the animals deserted us.

At last, in the fourth year
At midwinter
The storage pits were empty.
My wife had no corn soup to feed my baby son;
She chewed what little meat I caught to make it tender for him;
We chewed our moccasins.

My brother's wife complained all day
Her cooking pot was empty.

Certainly all the village was tired of eating
Thin meat......and dried fish.

The need of my people was great.
Accordingly I left our wigwam.
Out I went, away from the village,
After a time, to a certain spot
Above the river.

In that place
I slowly sank and fell.
I wished to dream
I thought of dreaming,

TEXT G

In dreams the spirits come to help.
From the edge of the world they come to help.

I drummed and chanted
I sang and thought;
Oh you who walk about,
Powerful one, Walking-On-His-Hands,
Come to help, my friend,
From the edge of the world
Come to help.

I think of you, I call to you
Powerful one,
Pity us. I do not lie to you.
People are hungry
The fields are empty
There is no corn
Come to help us, as you have before,
These people have no corn and no animals.

I sang until the dream came upon me;
Through the forest the giant came
Surely it was he, Walking-On-His-Hands
His eyes all red
His black hair hanging down
Moving about, twisting the dead leaves
Rattling the pebbles
Bending the trees back and forth;
The bushes were moved from their places by his hair.

"Certainly it moves about
It moves about," he muttered as he came up to me,
"It moves about,
It moves where feet are in shallow water."

Then he went
From my dream
On his hands
Down past the village
Away along the river
And at that spot, where we cross over, there he vanished,
Suddenly.

TEXT G

At that spot it opened up
The trees were gone
It was open
Like many cornfields all together.

I sat up,
My spirit big,
And in a little while down into the village I went
To the double wigwam of Wuteiatek
Where he sat in council with the elders.

I spoke my dream and the elders listened,
Saying, it is manitou.
His spirit helper has spoken, we must listen.
Wuteiatek told the messenger to summon the people,
And they came, sad and hungry, to listen.

When they were gathered all about
I told them; my spirit helper has spoken; I have listened,
This is the meaning:
Our village must be moved.

If we make our cornfields near the
Shallow spot in the river where we cross over
There will be plenty,
The pots will be full.
From Harvest to Planting Time they will be full.

We must move our village.

All who heard it wondered
They considered it
They talked together of my vision.
They said, "It is manitou."
Then the people of the village went out to clear the forest
To cut the trees
In the new place.

And in a little while
When the leaves were small
Like the ears of mice
We moved our wigwams
We planted our corn
In the new place.

Truly, since that summer's harvest we have much food in our village
Even the animals returned to us,
And we give to others.

And since that time the voice of my manitou is known in the council of
Wuteiatek.

I dream much, I listen well.
I give much.
I am a good man.

SCRIPT H

THE BENEVOLENT TROUT

CAST	Ducks-Under-Water	an Indian boy, about 14
	Petabenu	his father
	Bowl Woman	his mother
	Trips-Over-Everything	his brother
	Wuteiatek	the sagamore of the village
	Bear Power	the shaman of the village
	The Benevolent Trout	a spirit
	A deer	

The play opens in the village of the sagamore, Wuteiatek, on the banks of the Merrimack River.
Petabenu, Bowl Woman, and Ducks-Under-Water are sitting outside their wigwam.

Bowl Woman: Lazy one, you sit around all day, you play with the children!

Petabenu: You get nothing. I'll give you a new name, Catches-Nothing. You have no spirit help.

Bowl Woman: You should leave our wigwam, go to a lonely place, as your father before you. Go to get help.

DUW: So people treat me. They laugh at me when I catch nothing. I will truly go away, I will go and see if I can find help.

(DUW leaves the village and goes on a day's journey... twice around the classroom? As he is going, a deer walks by. He shoots at it and misses. He comes to the edge of a brook. He stops to spear a fish and misses. He sits down on the bank in despair and hangs his head.)

DUW: I am little and weak. Animals stay away from me. What shall I do? My father thinks about the animals in the world and asks them to help him. He says that is the way our first ancestors did it. I will try this, I will try dreaming.

(He goes to sleep and dreams. The Benevolent Trout comes out of the brook ... a desk?)

Benevolent Trout: Do not think that no thing cares for you my friend. You are doing as you should, you are dreaming of me. I bring blessings as I come. Here they are. (gives him pickerel, pike, and trout)

(DUW sits up, the Benevolent Trout jumps back into the brook. DUW starts home. On the way he meets his father, Bear Power, and Wuteiatek, coming out from the village.)

Petabenu: Did you get help?

DUW: I saw a certain person come from the water. He gave me trout, pike, and pickerel. When he turned to go I saw only a fish jumping into the water.

Petabenu: You have manitou.

DUW: But what is the meaning?

Petabenu: Perhaps Bear Power can tell you. He is the wisest among us concerning these things.

Bear Power: Ducks-Under-Water, if you are to be a wise man and a powerful hunter, you will have to listen to and understand your own spirit. You should think yourself about what it means. But I will help you as it is the first time.
Surely it was the Benevolent Trout. You know the tale? In those days there were no rivers and the Benevolent Trout took pity on our people. With his own body he made this river for us.

Wuteiatek: And he gave you those fish, that, like him, live in the rivers.

Bear Power: He was giving you power. If you listen to your dreams, many fish will come to your spear.

Petabenu: You will catch many fish.

DUW: Many thanks, Bear Power.

Petabenu: Many thanks, Bear Power. (Hands him some wampum which Bear Power puts in his squirrel. Medicine Bag.)

Bear Power: Ducks-Under-Water, the spirit of the Trout should be thanked also; leave him some of the sacred tobacco. (Hands him some.)

(DUW throws some tobacco in the river. Then they all walk back to the village together.)

Petabenu to Bowl Woman: He has dreamed. He has manitou.

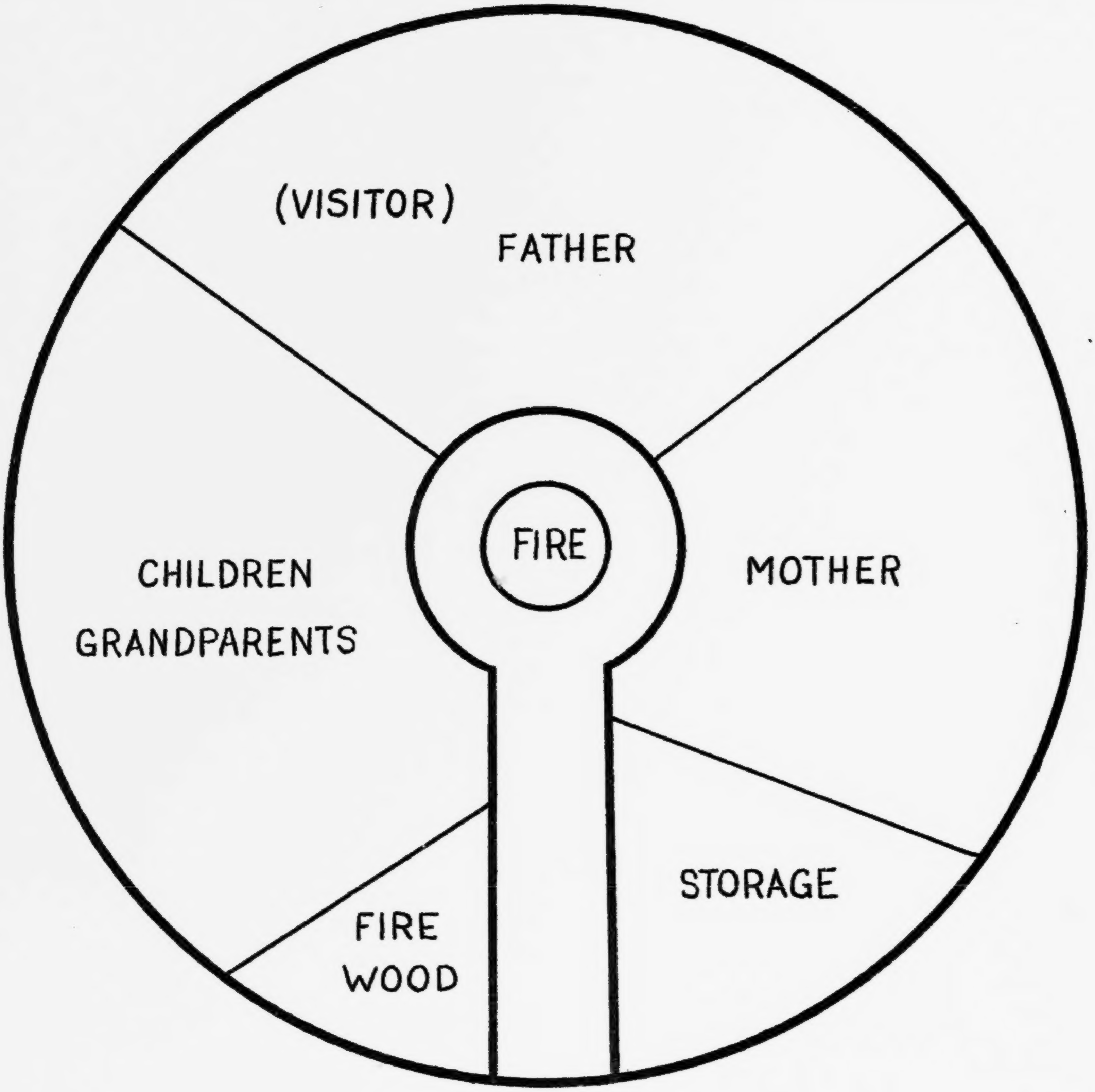
(Everybody sits down in the wigwam and Bowl Woman brings some food and they all eat.)

Trips-Over-Everything (comes running in): DUW, I'm glad you have come back! Come and see the baby raccoon that Empty Bags gave me.

Bowl Woman: No, no, younger brother. Ducks-Under-Water is a man now, he plays no longer.

Petabenu: He has dreamed. He is a man now.

DIAGRAM I


(VISITOR)
FATHER
FIRE
CHILDREN
GRANDPARENTS
MOTHER
STORAGE
FIRE
WOOD

FLOOR PLAN OF AN ALGONQUIN WIGWAM

(AFTER F. JOHNSON 1965)

TEXT I

THE WIGWAM OF PETABENU

It is late October of the year 1650 in the village of the Sagamore, Wuteiatek, just before the evening meal. Green Basket is grinding corn outside her home, the wigwam of her son, Petabenu.

Near the other wigwams of the village the people gather quietly as they come back from hunting and farming.

Ducks-Under-Water and Trips-Over-Everything come up from the river where they have been spearing eels. Trips-Over-Everything has been learning from his brother, and he has caught his first full string of eels. He asks Green Basket, "Grandmother, where is our Father, where is Petabenu? I have a string full to show him."

As he asks, Petabenu returns from the woods with only a rabbit. He greets his mother and then he sees the eels. "Ha!" he laughs, "My younger son will be a great hunter; the eels already crowd to his spear, while this poor father found what any woman or child could catch, a rabbit!"

Petabenu and the boys give their catch to Green Basket for the evening meal, and then go to watch Wuteiatek making snowshoes.

Sweet Flag, the daughter of Petabenu and Bowl Woman, comes back from the pine woods with a basket of mushrooms. After she has laid them out to dry she takes the eels from Green Basket and starts to prepare them.

After a while Bowl Woman, Petabenu's wife, comes up from the fields, where she has been gathering the last of the corn. She takes it into the wigwam to be stored. She and Sweet Flag broil the eels over the center fire and soon Petabenu, Green Basket, and the boys come into the warmth of the wigwam, and sitting in their places, wait for the evening meal.

While they were waiting, Empty Bags appeared in the doorway. He silently stood there till Petabenu saw him and said, "Kwe, come in and sit down." Then Empty Bags sat in the guest's seat, to the right of Petabenu. Petabenu said: "It is good that a guest should come at such a time, when we are eating my younger son's first catch of eels. It is good to share such food."

Bowl Woman served the meal and they ate. And as they were eating Trips-Over-Everything forgot and threw a bone on the floor. Bowl Woman bent and picked it up and said to Trips-Over-Everything: "These bones we save also. How would an animal feel if we wasted this important part of his body? How would he feel if the dog chewed at his bones? We must not insult the animals that we hunt. They help us and we must respect them in return. If they are insulted, they will go away and we will starve." And she put the bone with the others that she had been saving in a special place.

After they were through eating, the boys went out and Empty Bags also got up to go. Bowl Woman looked at him and said.: "Truly, Empty Bags, you are like a fly, hurrying off after eating." And Empty Bags was embarrassed, so he stayed and smoked a pipe of tobacco with Petabenu. "Do you remember Petabenu," he asked, "when my brother's son caught his first trout through the ice?"

"Ha! I remember," said Petabenu, "and then he fell in, and I had to pull him out!"

"Didn't he look wet, like a muskrat?" said Empty Bags.

"Truly", said Petabenu, "That reminds me of the story of Soaring Eagle and the Trout Spirits" and he told the tale, puffing at his pipe the whole time, till by the time he had finished he was almost hidden in clouds of smoke. Then Empty Bags did leave, and the family of Petabenu went to sleep in their places by the fire.

PETABENU'S BROTHERS: THE SICKNESS OF BLACK LEGGINGS

One morning Petabenu was sitting outside his wigwam fixing his eel spear when Empty Bags came up from the river saying: "Petabenu, your brother, Black Leggings, has fainted. He fell as he bent to carry his canoe up the hill."

Petabenu rose up and went to meet the group of men who carried his brother back to his wigwam. "Lay him in my wigwam," said he "and I will watch over him."

Bowl Woman came hurrying back from the stream where she had been getting water and looked at Black Leggings. "See Petabenu, his hands are swollen. I could put some wet cedar bark on them. Or perhaps it is a drink of sweet flag root that he needs."

Petabenu nodded, and Bowl Woman took some roots down from the roof and boiled them with water for Black Leggings. He drank what she offered and then lay down inside the wigwam. "He will be better by the evening meal," said Bowl Woman.

But the evening meal came, and the night passed, and the next morning Black Leggings was still not better.

"The drink has not helped," said Petabenu, "perhaps he has been bewitched. Perhaps someone has hurt him in a dream. He needs help. I will get Bear Power; his spirits are very good at finding these things out."

As Petabenu went off, Trips-Over-Everything, who was still young and did not have a spirit friend, and did not know of these things, asked Bowl Woman: "Mother, how is it that Bear Power will be able to help Black Leggings?"

And Bowl Woman replied:
"He is a person of the drum, a mystery man, the shaman of our village. A person of great power. From the time he was a boy the manitou have helped him, and when he was old enough, as old as you were Ducks-Under-Water, when the Benevolent Trout became your friend, he went out to seek help. He drummed and he fasted. He called out to the manitou."

"And who became his helper?" asked Ducks-Under-Water.

"At first," said Bowl Woman, "I could not tell. But I have seen, he will **not** eat the meat of his spirit helper, I think that it is he, the short-tailed one, the Bear, who is his helper."

"And I think that he has other helpers too. He can do so many things. You know those marks on the big rock by the river? Those he made one day when he was angry, they say he stamped a hole in the rock! He can also discover the causes of secret things and thus remove sickness; this he will do with Black Leggings.

He can also see long distances through the woods, and point his finger at someone and make them sick. And when other shaman threaten our village, he protects us."

When Petabenu came back with Bear Power, Trips-Over-Everything looked at him carefully. He was tall and strong. He walked very straight with a proud stern look on his face. Around his neck he wore a squirrel bag.

"That is his magic Medicine Bag." Bowl woman whispered to Trips-over-Everything.

Trips-Over-Everything followed them into the wigwam and sat in a corner watching to see what Bear Power did.

First Bear Power sat down on the center platform by Black Leggings and looked at him closely. Black Leggings lay there with his eyes closed, breathing heavily. Bear Power took his drum and started singing in a loud voice. He drummed and chanted to his spirits. The rest of the family, who had entered the wigwam, listened.

After a while, Bear Power took a small piece of skin out of his bag and laid it on one of Black Leggings' swollen hands and sucked on it. In a while he sat up and took a small sharp piece of bone from his mouth and held it up for all to see.

"Ahh" said the family, "so".
Bear Power did the same to the other hand, then he sat back and said: "I have found them, you have seen. They were sent by one who was offended because animals were taken out of his traps. He is angry at your brother, Sticky Hands, for taking his animals. This is the way he sent harm to Black Leggings. Black Leggings will get better, I will protect him. But Sticky Hands still takes animals from other people." Then Bear Power rose up and, taking the strings of wampum Petabenu offered him, silently left the wigwam.

Then the family turned to one another saying: "Who could it be that sent the magic? Who was offended? Whose trap was it that Sticky Hands took from? What shall we do about Sticky Hands? "

TEXT 2 J

PETABENU'S BROTHERS: STICKY HANDS

Outside the wigwam of his brother, Black Leggings, Sticky Hands sits, doing nothing. He has not been hunting for many days. The last time he went he brought back a beaver. But the beaver was caught in someone else's trap. The traps of Sticky Hands catch nothing, and he takes animals from those who are successful.

Across the clearing, between the wigwams comes Black Leggings and Petabenu. They have decided to talk to Sticky Hands. They are weary. All the people of the village know that Sticky Hands takes from other people's traps. They laugh at him. They say; "He has no manitou." His brothers must give things in return for what he takes. They have left a quarter deer on the rack of those from whom the beaver was taken.

Petabenu and Black Leggings sit down in silence; for a long time they sit without speaking. At last Petabenu says,"Brother, you insult the animals. They are not happy when a man takes from others and gives nothing in return. All the animals in the world will desert our village if you do not stop."

Sticky Hands says nothing. Petabenu says, "Brother, you are old but have no spirit help, you are not friends with the animals and they give you nothing. We are the ones who always give. We give to you, we give to our wives, we give to our mother who is old, we give to those from whom you take." But Sticky Hands said nothing.

Petabenu spoke again: "In the times of hunger, all who are here must help each other. Those who have not, go visiting to those who have. With whom will you visit when the hungers come?" But Sticky Hands said nothing.

Petabenu said: "Our brother, Black Leggings, has been made sick by magic. Bear Power said that the one who sent the magic was missing a beaver from his traps. He has been missing many beavers." But Sticky Hands said nothing.

Then Black Leggings spoke: "Brother, we are weary of giving. We will give no longer. The next time that you take from the traps of others we will not return what you take. We will not be your brothers any longer." But Sticky Hands said nothing.

Black Leggings leaned forward, "Brother, those from whom you endlessly take will go to the Sagamore. He will call the elders to council. They will banish you. You will be truly alone. Without land, you will starve."

Sticky Hands looked at the ground. "I am weak, I have no manitou." Black Leggings and Petabenu said nothing. Sticky Hands spoke again. "I do not wish to hurt my brothers or leave my people. Once again I will ask the animals for help. I will ask them to forgive me. I will offer them tobacco. I will ask them to come to my traps. He took his drum and went out into the forest.

V - FURTHER EXPLORATIONS

MUSEUMS TO VISIT

R.S.Peabody Foundation for Archeology, Phillips Academy, Andover, Mass. The Shattuck Farm Diorama is at this museum, plus excellently designed and presented exhibits of artifacts from the Eastern United States on the first floor, and general Indian artifacts on the second.

Peabody Museum, Salem, Mass. Some Algonquin artifacts such as beadwork, stone tools, birchbark containers, etc. The Pennacook pouch is here.

Peabody Museum of Ethnology and Archeology, Harvard University, Cambridge, Mass. An extensive and interesting museum with Northeastern Indian material of good quality.

The Bronson Museum, Attleboro, Mass. This museum has many local artifacts presented in an interesting and speculative way.

Shattuck's Farm can be reached by taking the last turn off of Route 93 before the Merrimack River. This turn off runs parallel to the river, and the farm is on the western side of the highway about a third of a mile down the road. You can't miss the ice cream sign!

Further Afield:

The Museum of the American Indian, Heye Foundation, New York, N.Y. This is one of the best collections of Indian material. The Algonquin material is especially fine and extensive.It is well worth the trip.

The American Museum of Natural History, New York, N.Y. This museum is in the process of re-doing its North American Indian Hall, but the finished product will undoubtedly be worth seeing.

Robert Abbé Museum, Bar Harbor, Maine. A small but fine collection of baskets and tools of the Maine Indians.

Old Town, Maine, The reservation of the Penobscot Indians. An opportunity to see baskets being made, watch present day Indian dances, and perhaps talk with some of the Indians.

BOOKS TO READ

1. Bleeker, Sonia. The Delaware Indians. New York: William Morrow and Co., 1953. This is a fairly accurate but rather wordy book on the Delaware Indians.

2. Carden, Priscilla. Young Brave Algonquin. Boston: Little, Brown, and Co., 1956. Although this book is written from a very "Western" point of view, it has sufficient drama to carry its point well: the conflict between the settlers and the Eastern Indians, and its painful consequences. Unlike history, however, this book has a happy ending.

3. Glubok, Shirley. Art of the North American Indian. New York: Harper & Row, 1964. An excellent presentation of Indian art, for children.

4. Hall, E. Pilgrim Neighbors. New York: Rand McNally, 1964. This contains brief accounts of meetings between Indians and settlers, mostly from the settler's point of view.

5. Harrington, M.R. The Indians of New Jersey: Dickon Among the Lenapes. New Jersey: Rutgers University Press, 1963. This book comes close to presenting an authentic image of what it was like to be an Indian before the arrival of the settlers. It is a first person narrative told through an English boy, Dickon, who is cast up on Delaware territory. Much of the description is excellent ethnographically for 3-6 grade level, and the plot is exciting.

6. Miles, Charles. Indian & Eskimo Artifacts of North America. Chicago: Henry Regnery Co., 1963. Not specifically for children, this book shows by good visual representations, the scope and variety of Indian artifacts.

7. Richter, Conrad. Light in the Forest. New York: Knopf, 1953. For older children. Story of a "white" captive adopted into and happy with his Indian family, who is forced to return to his real family and "civilization."

FILMS TO SEE

Woodland Indians of Early America, Coronet Films. Can be rented from the Boston University Film Library. Although this movie is about the Ojibwa (a Great Lakes tribe), it presents Northeastern Indian life well, and has good scenes showing a turkey hunt, food gathering, and an evening meal inside the wigwam.

How Indians Make Canoes, National Film Board of Canada. Can be rented from the Canadian Consulate, Boston, Mass. This is a truly excellent film on modern Canadian Indians making a canoe, from the raw material to the finished product.

REFERENCES WE HAVE USED

These accounts, written by New England settlers and explorers, provide early descriptions of the Indian's customs and way of life:

Davis, William (ed.) Bradford's History of Plymouth Plantation, 1606-1634. New York: Barnes and Noble, 1908.

Gookin, Daniel. "Historical Collections of the Indians in New England," Collections, Massachusetts Historical Society, series 1, volume 1, 1792.

Heath, Dwight B. (ed.) Mourt's Relation, A Journal of the Pilgrims at Plymouth. New York: Corinth Books, 1963.

Josselyn, John. "An Account of Two Voyages to New England, London, 1675," Collections, Massachusetts Historical Society, series 3, volume 3, 1833.

Kephart, Horace (ed.) "Narrative of Mrs. Mary Rowlandson," Captives Among the Indians. New York: 1916.

Morton, Thomas. The New English Canaan, 1634. Boston: Publications of the Prince Society, 1833.

Williams, Roger. A Key into the Language of America, 1643. Providence: Rhode Island and Providence Plantations Tercentenary Committee, 1936.

Wood, William. New England's Prospect, 1629-1634. Boston, E.M.Boynton Edition, 1898.

The following provide general ethnographic information about the Indians of New England:

Butler, Eva L. "Algonkian Culture and Use of Maize in Southern New England," Bull. Archeological Society of Conn., number 22.

_______. Eastern Algonquin Indians. New York: Industrial Arts Co-Operative Service, 1941.

Flannery, Regina. An Analysis of Coastal Algonquian Culture. Washington: Catholic University of America Press, 1933.

Johnson, Frederick. "The Indians of New Hampshire," Appalachia, new series, vol. VI, June 1940.

Speck, Frank. Penobscot Man. Philadelphia: Univ. of Penn. Press, 1940.

_______. "Utilization of Marine Life by the Wampanoag Indians of Massachusetts," Journal, Washington Academy of Sciences, vol. 38, 1948.

The following studies deal with shamanism, visions, etc.:

Johnson, Frederick. "Notes on Micmac Shamanism," Primitive Man, vol. xvi, Washington: 1943, pp. 53-80.

Speck, Frank. *Beothuk and Micmac.* New York: Museum of the American Indian, Heye Foundation, 1922.

_______. *Naskapi*. Norman: University of Oklahoma Press, 1935.

_______. "Penobscot Shamanism," *Memoirs, Amer. Anthro. Assoc.*, vol. VI, Lancaster, Pa., 1919, pp. 239-298.

Algonquin myths, narratives, and folk-traditions can be found in:

Leland, C.G. *Algonquin Legends of New England*. Boston: Houghton Mifflin, 1885.

Michelson, Truman (ed.) *Ojibwa Texts.* Publ. Amer. Ethno. Soc., vol. VII, part 1 and 2. Holland: E.J.Brill, 1917.

Speck, Frank. "Malecite Tales," *Journal of American Folklore*, vol.30, no. 118, pp. 479-485.

_______. "Medicine Practices of the Northeastern Algonquians," *Proceedings of the Nineteenth International Congress of Americanists,* Washington, 1917, pp. 302-321.

_______. "Penobscot Tales," *Journal of American Folklore*, vol. 28, no. 108, pp. 52-58.

_______. "Penobscot Tales and Religious Beliefs," *Journal of American Folklore*, New York, 1935, vol. 48, pp. 1-107.

Tantaquidgeon, Gladys. "Notes on the Gay Head Indians of Massachusetts", *Indian Notes*, New York, 1930, vol. vii, pp. 1-26.

The main ethnographic reference that discusses the social structure of the Southern New England Indians is:

Speck, Frank. *Territorial Subdivisions and Boundaries of the Wampanoag, Massachusett and Nauset Indians.* New York: Museum of the American Indian, Heye Foundation, 1928.

The social, spiritual, and historical significance of wampum is discussed in the following:

Speck, Frank. "The function of wampum among the eastern Algonkian," *Memoirs, American Anthropological Assoc.*, vol. vi., Lancaster, Pa., 1919.

_______. "Wampum in Indian tradition and Currency," *Proc. Numismatic and Antiquarian Society of Philadelphia*, vol. 27, pp. 121-130.

Orchard, William. *Beads and Beadwork of the American Indian.* New York: Museum of the American Indian, 1929.